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# HUSTLER®

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VOLUME 14 NUMBER 2

---

5 Feedback *Readers' Picks & Pans*

---

9 Hot Letters *Erotic Escapades*

---

13 Bits and Pieces *Perverted Rice, Smoking Crack . . . and More*  
*Edited by Lon M. Friend*

---

19 HUSTLER Erotic Entertainment *Video Revolution*  
*Edited by Doug Oliver*

---

26 Fuck Flicks in Flux *Industry Report by Doug Oliver and Allan MacDonell*

---

31 Isabel: Islands in the Stream *Photography by James Baes*

---



---

40 A Player's Guide to Our Secret Government  
*Article by Michael Errol*

---

43 Lesbos of Kilimanjaro *Photography by Clive McLean*

---

52 Sally: Little Miss Muff *Centerfold Photography by James Baes*

---

---

64 HUSTLER Humor *Edited by Dwaine and Susan Tinsley*

---

66 Friend in Need *Fiction by Ronald Fleshman*

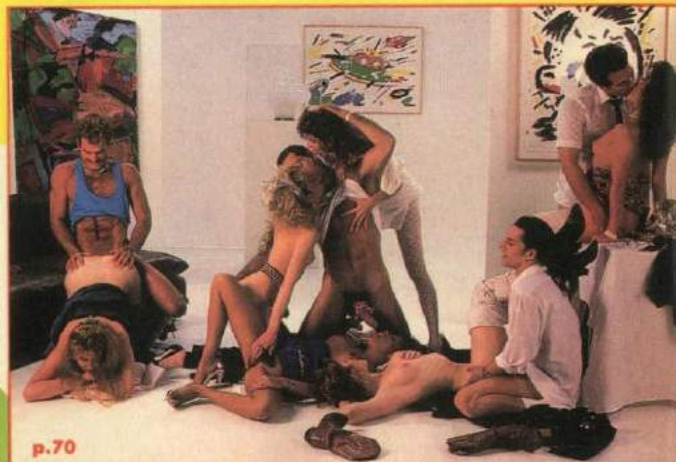
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70 But Is It Sex? *Photography by Clive McLean*

---

81 Beaver Hunt *First-Timers Photo Gallery*

---





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Cover photo by James Baes





### SUCCESSFUL EXPERIMENT

I picked up your June '87 issue, and I've got to thank Clive McLean for the photo-spread "Experiment in Pink." There is one shot after my own "hard"—a baby face, an open mouth, a pink probing tongue and a cock elegantly draped across it. "On Target," photographed by Matti Klatt, also inspired this old man to several dirty thoughts. The June *Beaver Hunt* is also very exciting, causing me to yank my 63-year-old prick all afternoon as I study the entrants—so far I've come twice!

—L. F.

New York, New York

### HOLY ASSHOLE

As a fairly new reader of your publication, I was motivated to write and tell you how impressed I am with it. To put it bluntly, you tell it like it is. Picking Oral Roberts as *Asshole of the Month* was fantastic, and expresses what I feel to be true of all TV evangelists; that is, they're more interested in your savings account than in saving your soul. I was also impressed that you had the balls to print the full picture of Budd Dwyer's suicide. Keep up the good work on what seems to be one of the last bastions of true freedom of expression.

—S.D.

Philadelphia, Pennsylvania

Loved your choice for *Asshole of the Month*, May '87. A real winner! I really admire a national publication that has the decency to name these con artists for what they actually are—and in such a crystal-clear fashion. No one could, or would, have said it better. The really sad fact is that the people who need to listen, don't.

—P.D.

Berrien, Michigan

In your May '87 issue's *Asshole of the Month*, you hit the nail on the head—only you didn't go far enough. You should

have gotten all those so-called TV evangelists, or are you saving them for future issues? By far, your magazine is the only one I will buy.

—E.D.

West Palm Beach, Florida

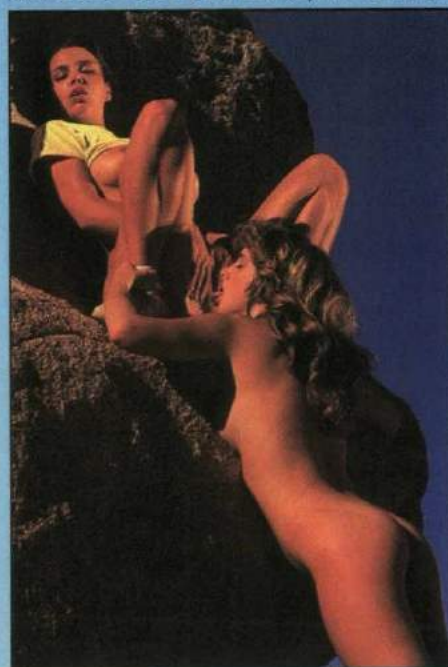
### TREAD LIGHTLY

You bunch of pud-fucking, pus-brained mutants who like to masquerade as champions of "truth, justice and the American way" think your own shit don't stink. Any third grader can see what the money-grubbing TV preachers and the dipshit politicians are up to. You guys are just as hypocritical (I hope that's not too big a word for you) as they are when you go and glorify dicklicks like Bob Bitchin (the man obviously having lengthened his mother's name) and his "outlaw biker" friends. Those bikers are real badasses. Sure. The Rule One that says: "Start shit

and it will come back tenfold," should read: "We fight like niggers. Ten of us is gonna jump one of you." Well, I ride a Kawasaki and not a "Hardly-Able-Son." Thanks to Mr. Beretta, I'll plant 15 Parabellums in as many craniums before my bike goes over any cliff. So here's *my* Rule One for all you scrotum-faced bikers: Fuck with me and the next place you may be is swan diving into the Lake of Fire.

—G. F.

San Antonio, Texas



*On Target*

Your article "Inside the Biker World," May '87, is excellent. I think your readers ought to know that the Daytona Beach mayor and city manager are opposed to bike week. I guess there aren't enough kickbacks in it for them. Most of the locals and businesses love it, though, and say that the bikers are the best-behaved, biggest tippers and, by far, the most profitable visitors we have. In spite of this, the undercover cops are as thick as cockroaches. They will go into bars and start fights, entice people to buy drugs from them and use all sorts of cheap entrapment tricks. They are disgusting! Then, of course, Daytona always has an overabundance of local cops (some of the rudest in the country) who constantly harass as many out-of-towners as possible.

—Name Withheld

Daytona Beach, Florida

### FAIR-HAIRED FRIENDS

I have been an avid reader of your splendid magazine since 1981, but I am grow-



ing annoyed with these—admittedly good-looking and tasty—blond girls every month. You Americans must be sick about them, punishably neglecting the immense resources of beautiful black-haired, Oriental, Asian, American Indian, Hispanic, Indian and black girls you have in your country. In April '87 the blondes were Martina, Careena, Jamie, Jessica and Sylvia. Your *Beaver Hunt* section is, understandably, more close to reality: one red-haired, two black-haired, and five blondes. I have checked all 70 copies of *HUSTLER* that I own, and found that 75% of the models in your layouts are blond. You claim to be America's Magazine, but you have to make it so—and you can only do it by giving us, your European fans, a more varied, and realistic, look at the beautiful women of your fine country.

—S.S.  
Freiburg, Germany

I've been reading *HUSTLER* for two years, and I want you to know that when I picked up your May '87 issue, I went crazy. The two women in your "Getting High" layout are my dream ladies. —R.C.  
Rock Springs, Wyoming

Where do you find all the beautiful women that grace the pages of your magazine each and every month? I'd be willing to give up my left nut to know, espe-

cially about Jessica Jensen, Miss Nude Universe (April '87). I'd give up anything but my dick, because I want it to fuck her until those blue eyes sparkle. I envy Clive McLean for being able to get so close to that blond snatch. I definitely couldn't control myself if I were in his shoes. I've beat my meat many a time, fantasizing to those pictures of Jessica, but I never seem to get enough. My favorite fantasy is placing my rock-hard cock between those big, beautiful, bodacious tatas, and titty-fucking her while she stares into my eyes with those hypnotic blues of hers.

—M.F., Jr.  
Leavenworth, Kansas

#### BATTLE PLAN

I'd like to respond to the sailor who wrote to *Feedback* in February '87, asking for suggestions on how to fight for our rights—and you have no rights unless you are willing to fight for them. The right-wing stuff we've been seeing lately is partly a result of the fact that those people know how to organize. Specifically, you should join the American Civil Liberties Union (ACLU). Write your congressman personal letters—he gets paid to pay attention to you. Don't fool with form letters or petitions. Call a hotline like FCNL (202/547-4343) for information. Write letters to local newspapers, but keep them short and don't hit more than

one point. Get a post-office box and use a pen name to keep the crazies away. Get your facts right. One very useful fact: The founding fathers were mostly deists—and deists are not Christians. Throw into your letters a Biblical quotation now and then.

—A.D.P.  
Huntsville, Alabama

#### HARD NEWS, NOT HARD-ONS

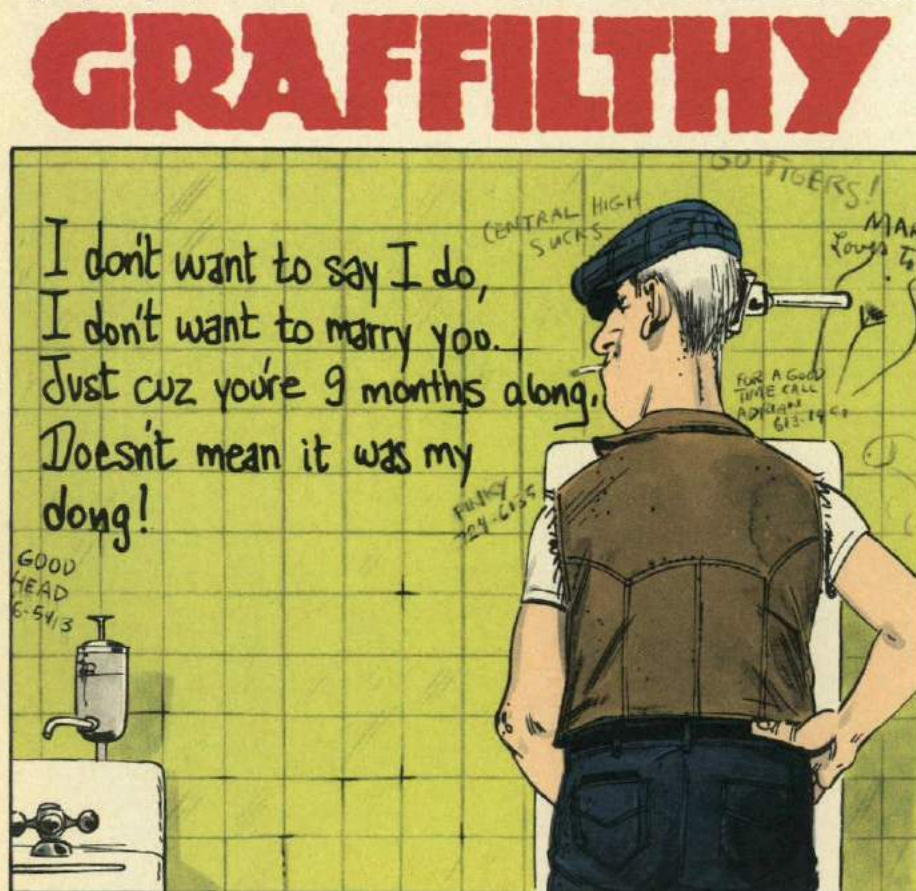
I have been reading your magazine for seven years. Now, I don't want to sound fucked up or anything, but your nonsexual articles have left more of a lasting impression on me than your beautifully photographed women. I will never forget your stories about the horrors of child abuse and the "War: The Real Obscenity" article, but I can't remember what the *HUSTLER* Honey from March '79 looked like.

—R.K.  
New York, New York

#### STRETCHING CONDOM MYTHS

Much has been written about the condom's safety, but nothing has been written about it not being as safe as thought. As a researcher in the field of contraceptives for about 40 years, I would appreciate you showing the public the simple fact that it is kidding itself, since your magazine is liberal enough to say it like it is. When a male wishes to engage in sex, he doesn't merely cover his penis with a condom, insert the penis into the vagina and begin his activity. Real sexual activity begins with foreplay, in which the male fondles the female's genitals, and most times he inserts his fingers into the vagina while she in turn fondles his penis. Both are emitting secretions from their organs that—should AIDS or other VD be present—could infect the fingers, which in turn handle the condom, which then carries the infection into the vagina. How about the "leakers," or holes in condoms, or the times when the condom slips off and stays in the vagina? Even if the man can frantically fish it out, some sperm will escape into the vagina. The condom is not the answer. The manufacturers don't care about accidents during the love bout. They are gung-ho on the product because they are raking it in due to the lack of the public being informed. Those who are really getting screwed are the public.

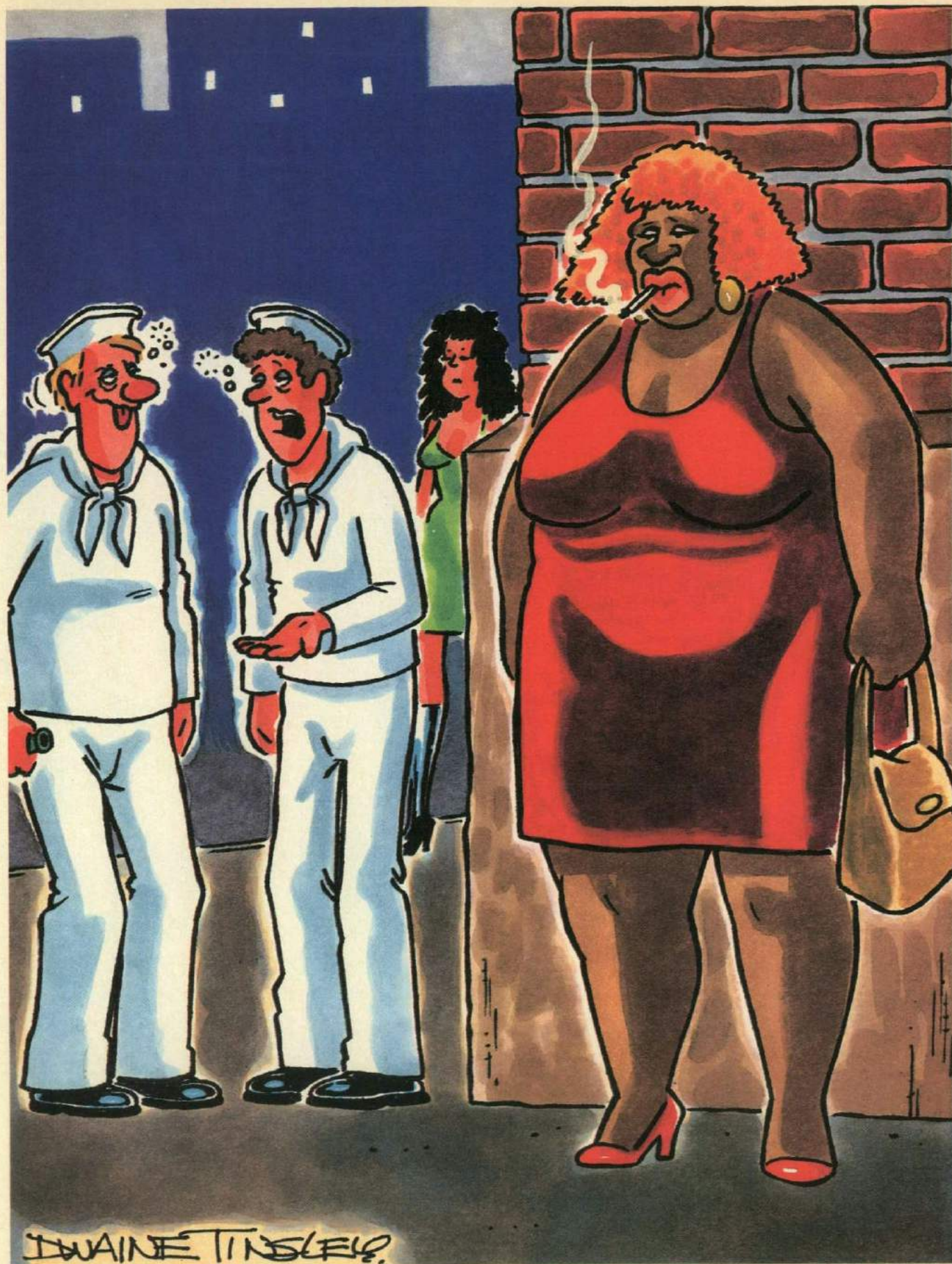
—Dr. Milton J. Cohen  
Potomac, Maryland



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Do you have a comment, suggestion or complaint? We want to hear it. Send your letters (typed or neatly handwritten) to *Feedback*, *HUSTLER*, 2029 Century Park East, Suite 3800, Los Angeles, CA 90067-3054. Please include a phone number if you want your letter considered for publication.





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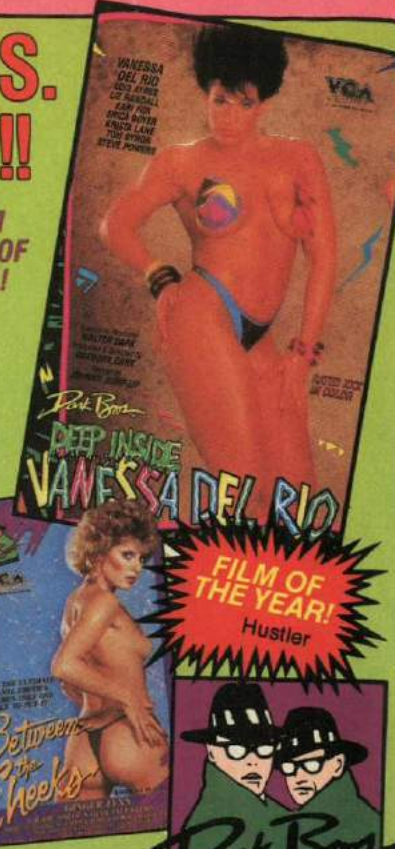
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# LETTERS



## ROOM FOR ONE MORE

During the first couple years of our marriage, Jack would sometimes try to stick his finger in my asshole while we were rutting. This really turned me off. I told him so, but my husband kept at it, trying to sway my opinion about fudge-packing. He usually did it when I was wildly excited, and he thought I was ready for anything, but the idea of having my intestines invaded was like throwing cold water on my excitement.

I felt guilty though. I had no moral objection to ass-fucking. I knew from watching sexy videos that it was a common practice—at least among porno stars. I wanted to expand my horny horizons, but I couldn't help it: My sphincter would clutch up tight whenever Jack got his finger near it.

Then one night my husband was eating my hootch while I sucked his schlong, and Jack was really outdoing himself, driving me crazy with his wildly fluttering tongue and squirming lips. At just the right moment he slipped his thumb into my quim, and the insertion was like a second-stage rocket booster that blasted my orgasm into orbit. But a moment later, before I guessed what he was doing, he slipped his forefinger right up my rectum.

I was astounded at how easily his digit had gone in my dirt chute. Jack's finger was all the way inside my fecal funnel now, but it didn't hurt at all. Far from it! When Jack began rubbing his thumb and forefinger in a double-barreled fingerfuck of my cunt and crapper, it was like the third stage had ignited, and I was on my way to the moon. I got so excited that I forgot all about sucking his sex shooter, prompting Jack to grab my head and push it back where it belonged. It was just in time for me to get a gusher of hot sauce down my throat.

Without even trying, I had stumbled upon the secret of relaxing my rear. After that experience, Jack finger-fucked my wrinkled grommet all the time while eat-

ing or fucking me; and I loved it. Sometimes I would moisten my own finger with saliva or jewel-box-juice and stick it up my ass in order to rub his cock through my folds while he fucked me. My man was crazy about that. Jack said it felt like my cunt was jacking him off.

Whenever my husband had his finger in my ass, he would stir it around as if trying to stretch my shitter. Soon he was easily able to fit his thick thumb in my turd tunnel, then two fingers at once. I knew



where this was leading, and it scared me. But neither of us mentioned what we both knew: Jack was planning to plow my pooper with his big prick.

The way it finally happened was funny. Jack was lying on top, fucking me until my teeth rattled. I was on my stomach, squirming around so much that his pecker plopped out of my pussy. We were both desperate to get it back inside and, in the excitement and confusion, Jack jabbed his way right up my anus. Incredibly, he didn't realize what he'd done, nor did he acknowledge my cries and wailing. He just kept fucking, grunting and sweating, even though his frank was now firmly planted inside my ass. I had to tell him what he'd done, and he wouldn't believe

me until he'd braced himself up on his arms and peered down to see that my cooze was unoccupied, and that my browneye was crammed full of beef.

The sight turned him on so much that he began coming almost immediately, hosing wad after wad of hot cream where he'd never squirted it before. I loved this new sensation, and I did everything I could to get Jack up again so he could give me a nice, long, leisurely butt-boff that night.

Now that I've taken the plunge, I've become a real ass-fucking freak. A regular ream just doesn't feel right anymore, unless my husband is simultaneously buggering my bowels with at least two fingers. And sometimes, when he neglects servicing my sex sewer for two or three nights in a row, I have to remind him how much I love his big boner up my backside.

Lately, I've grown fascinated with an idea I got from watching a sex film: taking on two guys at once, one in the cunt and one in the ass. I know I could do it—and I know I'd just love it. The only thing is, I don't know how Jack would react. He might feel hurt or jealous that I would want to share our intimate moments with another man. It doesn't matter who the porking partner is; I would even let my husband pick the guy.

Writing this letter has given me a great idea. I know I could never tell my spouse to his face that I want to experiment with a threesome. What I'll do is, I'll leave this *Hot Letter* for Jack to find. If he doesn't like the idea, he can just tear it up. If he agrees, we'll mail the double-dork letter to HUSTLER.

Hopefully—with HUSTLER's help—I'll soon be taking it up the ass and cunt at the same time!

—B. I.

Waltham, Massachusetts

## I'VE GOT THE BEEF

One of my most frequent and favorite fantasies to masturbate by is Ernie. He's my boss at the local hamburger restau-



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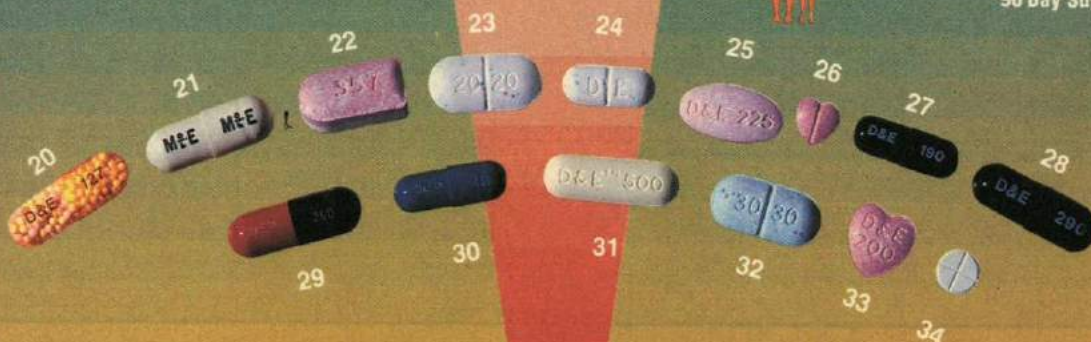
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## HOT LETTERS

*Ernie slid off my pantyhose and peeled away my sticky, wet panties. Then he raised my skirt up high. . .*

rant here in Columbus, Ohio. He's 6-1, thin and wiry, with a real twat-tickler of a mustache. While my fingers race to my pussy during a masturbation marathon, I pretend it's Ernie teasing and turning me on between my legs.

There is one dark cloud in this idyllic fantasyland: Both Ernie and I are married. My husband is a darling whose dick delights me, but not often enough. Plus, working away from home so many nights, so close to Ernie, puts lustful ideas about my boss in my head.

One night I finally hit on Ernie. It was raining very hard when we closed up, and my boss offered me a lift home. I slid into the front seat and lit up a cigarette. We were finally alone, and I'm certain we both felt it at the same time—the craving and itching desire to rub our naked bodies together. Ernie smiled at me, and my full breasts heaved with anticipation.

"You're doing a damn good job," he said. "Especially when it comes to keeping the younger waitresses in line." He talked work, but the growing bulge in his pants talked play. I'm certain it was just Ernie's first time cheating too. He just didn't know how to come right out and say it. So I did.

"I'm in no great hurry to get home," I heard myself saying. "My husband's asleep and won't notice or budge when I slip between the sheets. Nude. And hopefully filled with sperm. Your sweet sperm."

Ernie's smile filled the front seat, and he drove right to the local park. It's a regular hangout for young lovers, and that's how we felt then, so fresh and vital, yet with a cheater's glow.

Ernie turned off the engine and faced me, his eyes wide with yearning. We pressed close together, the spontaneous feeling turning us on totally. He bathed my face and neck with warm, wet kisses before slipping his hand under my blouse. I unbuttoned it so I could bare my boobs for him. The tight, restraining bra dug into my sensitive flesh, but soon my bodacious tits swayed into view.

"God, you're beautiful," Ernie said in a hoarse voice. He moved to my treasure chest, where he kissed my tits and sucked nourishing love from my erect nipples. Sliding my fingers through his curly dark hair, I brought him even tighter to my tits. At the same moment, I hoisted my hips high. His hand was on my thigh, his searching fingers inching higher to my hot twat. Ernie slid off my pantyhose and peeled away my sticky, wet panties. Then

he raised my skirt up high on my hips and went for my pussy.

"Yes, eat me," I sobbed, voicing the urge that had been the center of my masturbation fantasies. "Eat it!"

He licked my satiny thighs and made growling, animal-like sounds down there. Shoving more snatch into his mouth brought my feverish body to the brink. I rammed into him with harder thrusts, feeling a deep, wet orgasm devastating me. I held his head to my pussy until a hiss of hot air seeped from my snatch hole.

When he came up for a breather, Ernie's mustache was sticky; wet with my secretions. I kissed him gratefully and whispered, "Take it out now. Let me see your cock. Let me feel it!" He unzipped his pants, but waited for me to free his meat. His glorious groin was covered in cotton and looked so handsome. Lowering my lips to his briefs, I pressed my tongue to the cotton to feel the radiant heat of his hard-on. His prick throbbed when I opened the peeslit of his briefs to play peekaboo with my tongue.

Ernie complained that his wife never

swallowed his wad. To her, spitting was part of blowjob sex. I told him he wouldn't get that treatment from my hungry mouth. I went down on him to feel his hot stick swizzling on my tongue. The aroma rising from his sweaty groin was rich and heavy, driving me crazy. I wrapped my lips around his lengthy cock and began blowing and sucking until my cheeks hollowed. Ernie humped upward, scraping the roof of my mouth with his pointy prick.

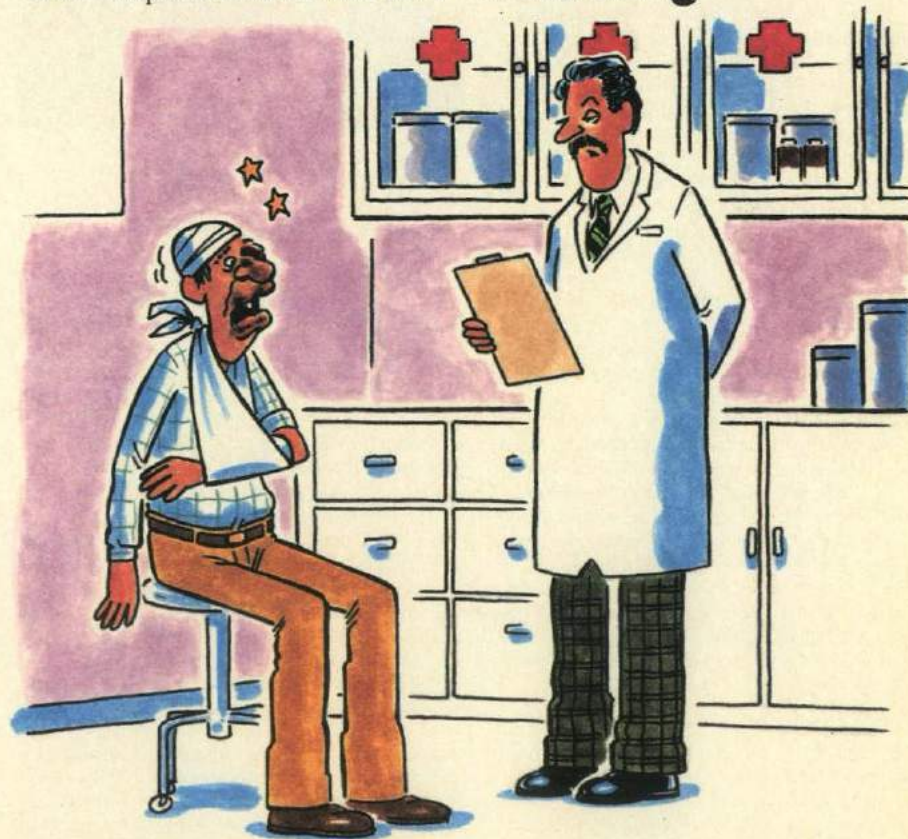
When the first, sweet drop wet my tongue, I closed my lips tighter and hummed more heat to his wang, drawing out the joint juice. I sucked steadily and savagely until all of his creamy load slid down my dry throat.

He thanked me for swallowing his sperm, and I thanked his cock with a hearty shake that brought it up again. I rode Ernie's rod in the front seat of his car for almost an hour, until I felt his liquid lust stuff me. I truly don't know what the future holds for Ernie and me. Perhaps it will be just that one time. Or, as I suspect, we may soon be fucking ourselves into the next state. I'll keep you posted.

—A. J.

Columbus, Ohio

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DUANE TINSLEY

"Get plenty of rest, drink lots of liquids, and divorce that psycho bitch!"



## Skeptical broadcaster reports on I.C.L. Process

# "I found a permanent way to REGAIN A FULL HEAD OF HAIR!"

by Steve Ross

### Philadelphia Radio/TV Personality

I was auditioning in a TV studio when I caught a glimpse of myself on the monitor. There on the screen was a balding area, more obvious than I had ever noticed before.

I went home and pulled out a videotape of an HBO special I'd hosted a few years before and it confirmed my worst suspicions. The cumulative effects of several years of gradual, almost imperceptible hair loss had added up more than I realized.

### I Was Damned Scared!

I knew I had to do something. But what? How? Where?

Every Tom, Dick and Harry has a hair remedy—or so it seems. Their ads are all over—radio, TV, newspapers, magazines. How do you separate the real from the phony? It set my head spinning.

To make matters worse, I happen to be the world's biggest skeptic.

### I Refused To Wear A Wig!

Remember, in my business, I'm in the public eye a lot. I didn't want people laughing or smirking because they could tell I was wearing a "rug." Any hair replacement would have to look natural or I couldn't do it.

It would also have to be done quickly. No prolonged surgery dragging out over many visits and many months like hair transplants. (Incidentally, I have a friend who tried a transplant, but the plugs didn't take. Instead of a full head of hair, he wound up with a head full of "holes.")

### International Cosmetic Labs

### Had The Answer!

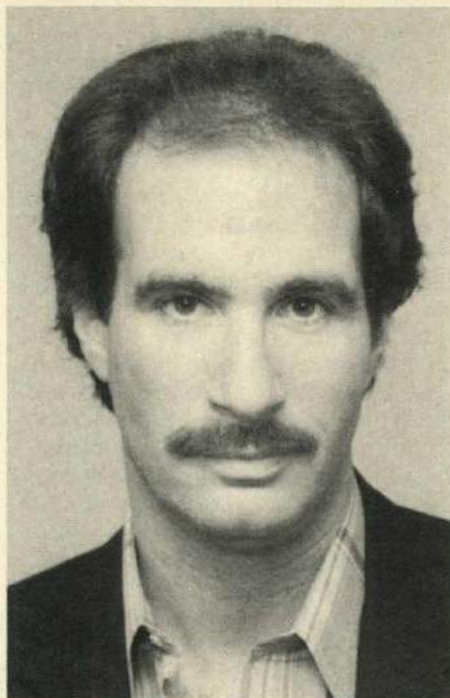
After weeks of searching and upon a final recommendation from a doctor friend of mine, I paid a visit to International Cosmetic Labs.

The first thing that impressed me was the fact that there was no hype, no high pressure selling. Instead, they more or less put my mind at ease by answering all of my questions completely.

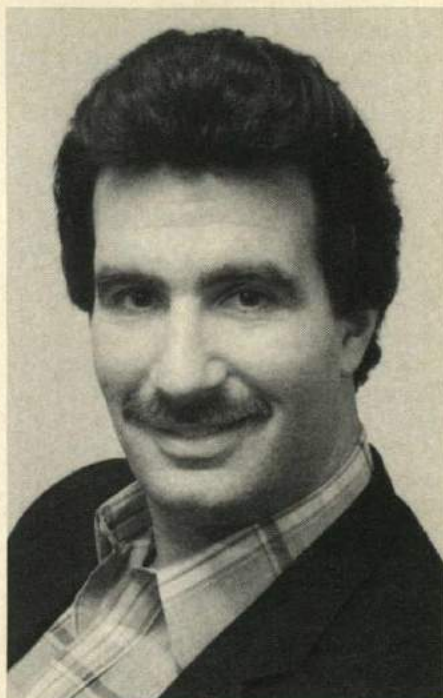
The I.C.L. Process, in case you're wondering, is designed for people who want a **permanent head of hair** and also like me, still have some hair of their own. It gives you a permanent, maintenance-free full head of hair. A combination of human and synthetic hair, "Cosmetic Hair Filaments" perfectly matched to your own hair color and texture are blended with your own hair, so that it's absolutely undetectable and becomes so much a part of you that you can do anything with it that you would do with your own natural hair. **It is not a solid based hairpiece.**

### I Really Felt Good!

One thing about the I.C.L. Process, that for me was a "turn on," was the fact that for the most skeptical, which I initially was, the process is totally reversible. So at 12:30 on Friday afternoon, just 48 hours before I was to be married, I went to International. **Three hours after the medical application** I walked out with a full head of hair,



Before



After

confident enough to face my bride and a church full of guests.

### I Showered, Swam, Dove!

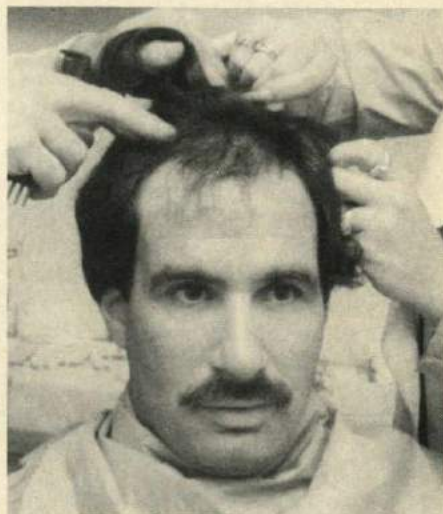
On our honeymoon in Key West, I was able to engage in all activities. I swam, dove off the board, everything!

My hair looks so natural no one would ever in a million years guess that all this hair isn't mine. Naturally, when I tell people about the I.C.L. Process, they insist on feeling my hair. And they agree: it not only **looks like my own hair, it feels like it, too.**

The next question I'm usually asked is whether there is any pain during the process. I admit I was a bit apprehensive right up to the moment the doctor started the procedure. But I never felt any pain during the procedure or afterward (although I understand some people may have some slight discomfort for a day or two).

### I Recommend It Highly!

If, like me, you're concerned with always looking your best, you really should visit, write, or telephone I.C.L. for more information about their exclusive process. They do provide a **FREE BROCHURE**. Just write or call at 209 Office Building, Rt. 130 South, Cinnaminson, NJ 08077, or call toll free 1-800-262-8844 and from out of the country or Canada, please call 1-609-829-4300.



Client Steve Ross undergoes the Medical Application of Cosmetic Hair Filaments being attached to his scalp by a staff Physician and a female assistant.



# BITS and PIECES

## ASSHOLE OF THE MONTH

For depriving the Navajo tribe of an objective-fact voice at a most critical time in its history, tribal chairman Peter MacDonald is Asshole of the Month.

MacDonald is typical of politicians who want to operate without press scrutiny. The chief chunk shut down the *Navajo Times* *Today* shortly after taking office. Beyond the issue that the paper had supported MacDonald's opponent was the more frightening fact—to a Brooks Brothers Indian like MacDonald—that it really gathered and disseminated news instead of being any tribal chairman's PR rag.

MacDonald claimed the shutdown was due to economic problems, and these existed; however, former *Times* editors blame them on MacDonald's fiscal mismanagement. This dried coyote dung's track record includes other examples of irresponsible accounting procedures and a tendency to spend with-

### Peter MacDonald



out regard to the budget.

Not only did the Heap Big Bungloaf renege on his post-election promise to support the paper, but MacDonald showed his true color—yellow—by calling cops to oust workers and close the shop.

Lacking utilities, the Navajo's only sources of undoc-tored news were the *Times* and the tribe's radio station.

When its news director refused to report the *Times* closure according to MacDonald's guidelines, she was fired, but has returned, offering a chance that a true fact voice will survive. The Bureau of Indian Affairs isn't likely to intercede, since it shut down its press office over a year ago.

More than 150,000 Navajos live on land containing mega-

tons of coal, uranium and other valuable resources. Pro-development, pro-exploitation MacDonald—besides helping develop the Polaris missile—has served on the board of one energy company and worked for an energy consulting firm. He's now in a position to negotiate tribal holdings with energy concerns; a great position to be in with no press watching.

Using tired, old land-raper rhetoric, MacDonald links exploitation to new jobs—Navajo unemployment is sometimes over 50%—but one of the largest mine sites employs only about 400 Indians. The tribe's future—its youth—is leaving the reservation in alarming numbers.

Communal growth requires an informed community, and Navajos need solid information to build their future. They should remind their leaders of the past, when tribal service—not personal ego—was a chieftain's main concern.



### Vice-a-Roni

**D**on't let impotence keep you down. Uncle Bent's Perverted Rice will not only put some stone in your bone, its natural blend of eight different aphrodisiacs and amphetamines will turn you into the raging sexual sicko you've always wanted to be. Aunt Jemima better watch her ass.



## Have You Seen This Wino?

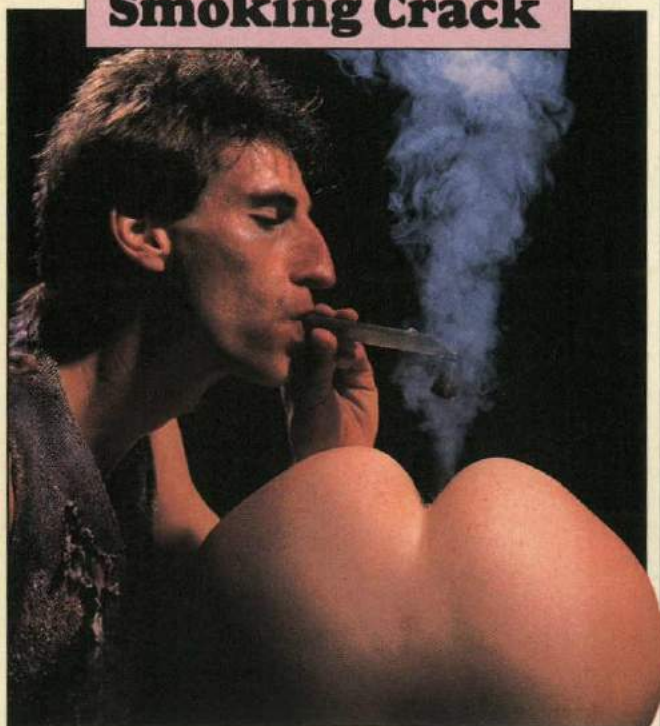
**S**ure, everyone gets really worked up about missing children, 'cause they're sort of cute. But what about all the homeless, neglected alcoholics who disap-

pear from the mean streets of the inner cities everyday? We're not quite sure why anybody would want to find these people, but it would make for a nice change of pace.



Sterno Sam, Height 5-7; Hair: Dirty; Eyes: Bloodshot. Last seen in dumpster behind Saul's Deli. Distinguishing features: No front teeth.

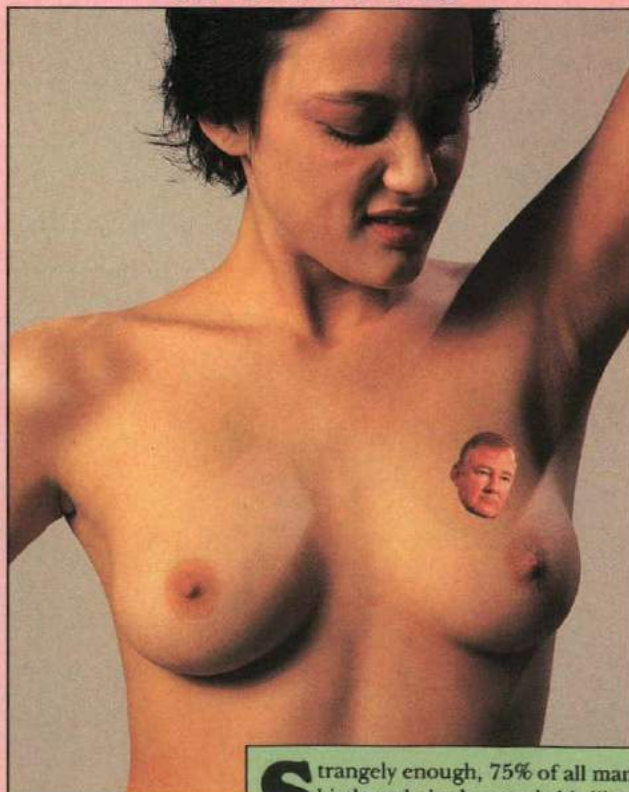
## Smoking Crack



**D**eep in the heart of the ghetto, some folks will do anything for a cheap high. The latest craze is smoking crack, an illegal and

dangerous means of getting a head rush on pure pussy. Lots of people think they can handle the burning bush, until it's too late. Remember: Just say no.

## Hustler's Believe it or Shove it



PARODY: Politician's head on our model's tit.

**S**trangely enough, 75% of all mammary birthmarks look remarkably like Attorney General Edwin Meese

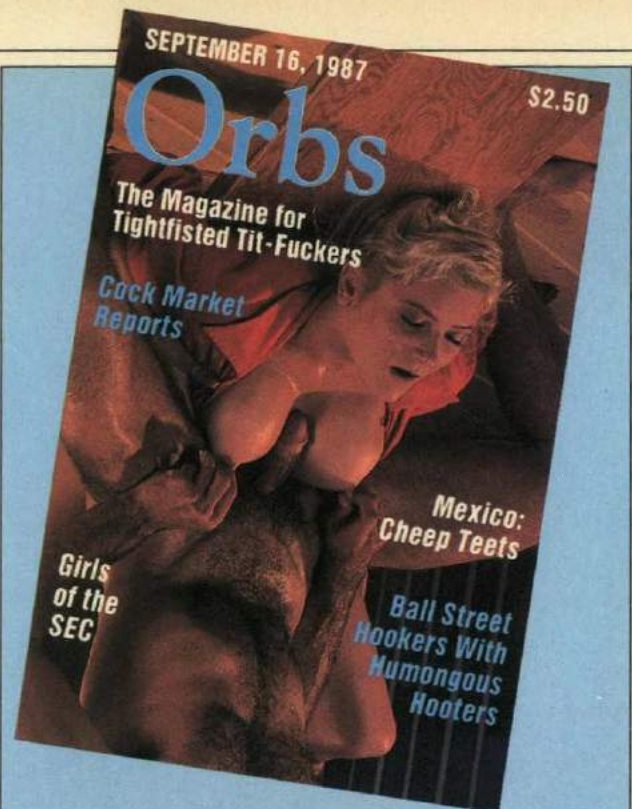


## Hockey Fuck



**S**coring has never been easier than in this fast-paced game of cooze-on-ice. Here, goalie Lem Wanks is seen sticking the opposition

good—his slapshot puts him two thirds of the way toward a hat trick. This is one sport in which spending time in the box is no penalty.

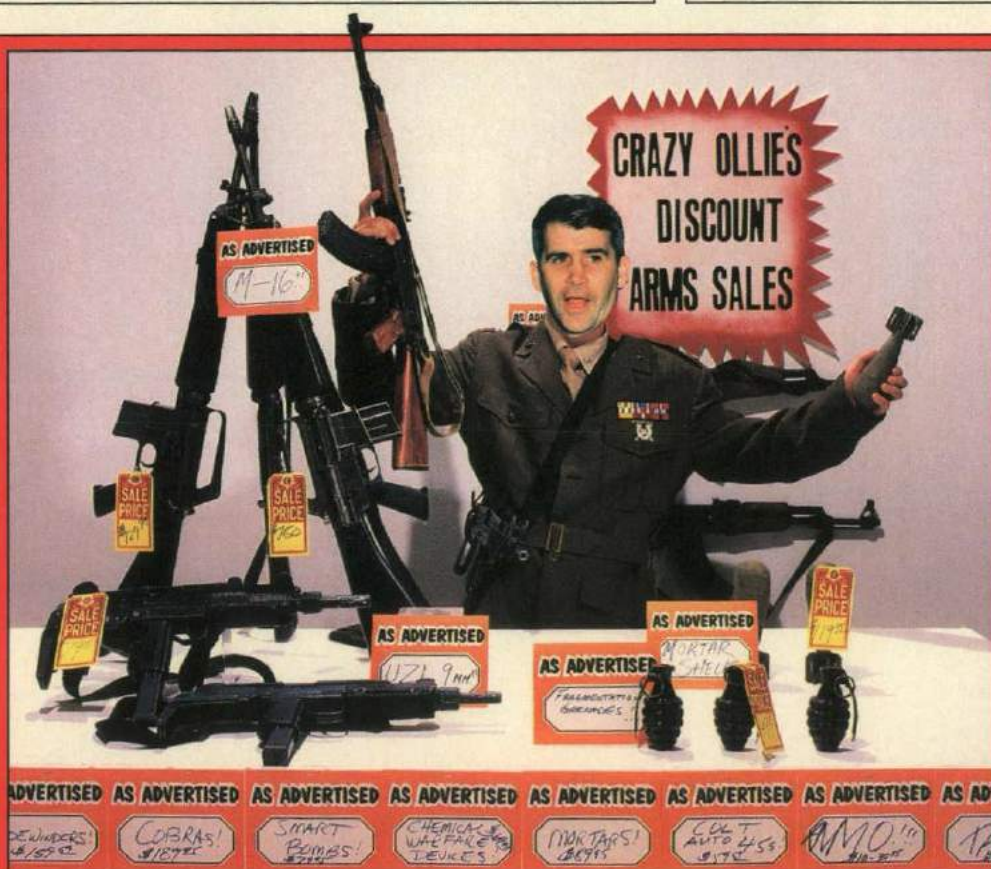


## Booms and Busts

**F**or the horny investment banker who loves huge assets, there's finally a magazine to meet all his needs, with information on market

mergers and major mammaries, stocks, bonds and boobs. Yes, ORBS, one magazine to cover man's two favorite sports: sex and finance.

PARODY: Not to be taken seriously.



## He's Gone Crazy!

**T**his week, Crazy Ollie is offering guns, guns, guns! And all at prices so low, he's practically giving them away! In fact, just show proof of residence in a Mid-east totalitarian regime, and he *will* give them away! How does he get away with it? Nobody knows. But whether you're arming your Neighborhood Watch or preparing to invade the next suburb, you'd better come on down now, because prices like this can't last forever. (Don't forget the special discounts for folks with student I.D.s or hostages.) Crazy Ollie's policies are *insane*!

PARODY: Not to be taken seriously.

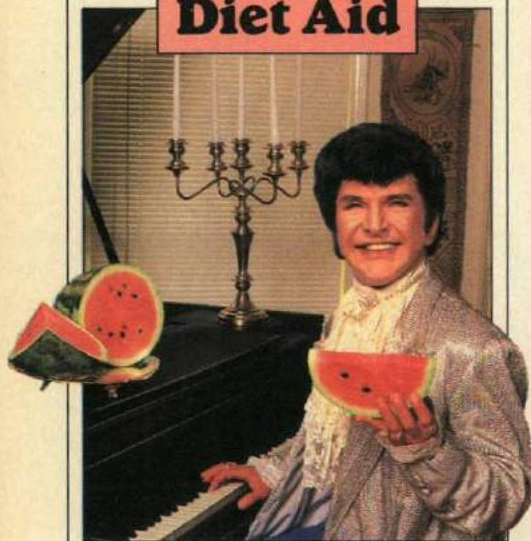




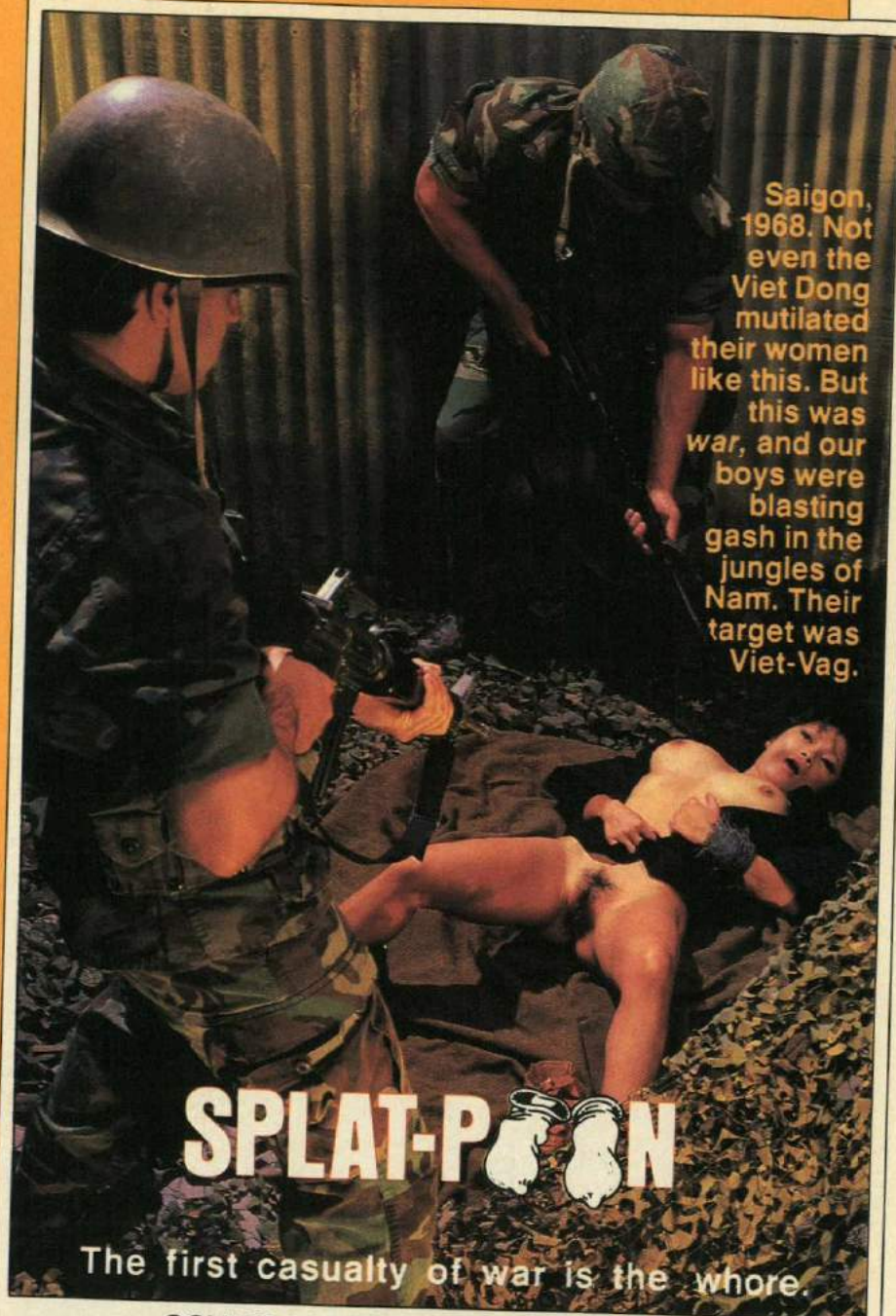
## Beaver Patrol

**N**ext time you're on a beaver hunt, make your intentions clear with a T-shirt from J.C. Productions (6355 Willoughby Ave., Suite 3, Los Angeles, CA 90038). For \$9.95 plus \$1.50 postage and handling, you get your choice of white, tan, red, baby blue or navy blue. You'll surely get more attention on the streets than someone exposing an Ed Meese mammary birthmark.

## Diet Aid



**C**an't seem to lose weight? Then you haven't tried the new Liberace Watermelon Diet, the reducing plan that's guaranteed to help you waste away to nothing! It's worked for countless other celebrities, such as Rock Hudson and Roy Cohn; so why shouldn't you get a piece of the action? Get thin and stay thin, Libby's way. You're bound to feel like a new man—God knows, he always did.



Saigon, 1968. Not even the Viet Dong mutilated their women like this. But this was war, and our boys were blasting gash in the jungles of Nam. Their target was Viet-Vag.

# SPLAT-POON

The first casualty of war is the whore.

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# Sex News Bits

## FINAL

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August 1987

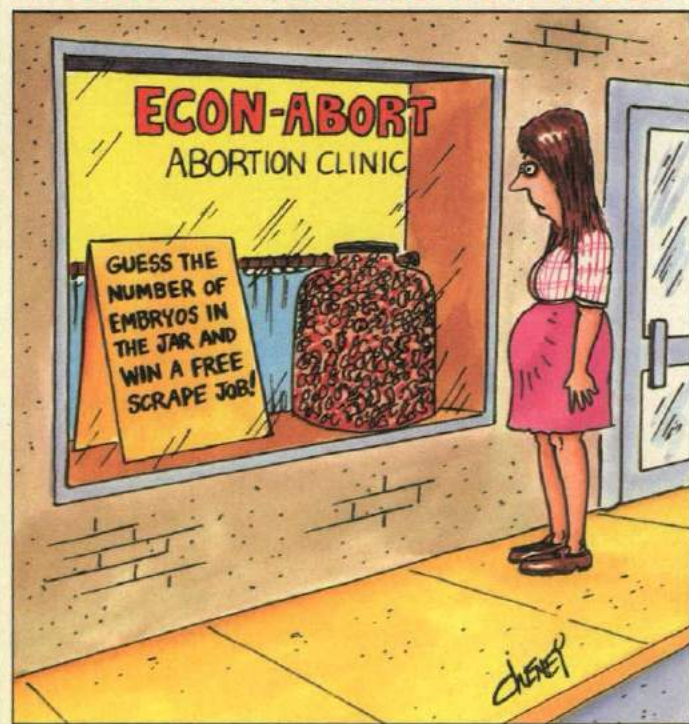
### On Your Toes

Palmdale, California—Michael R. Wyatt, 26, an employee of Rockwell International, was arrested recently for allegedly sucking the toes of a 20-year-old Palmdale woman, against her will. Since then, the authorities have been deluged with calls from other women, claiming they were subjected to similar humiliation. Wyatt's technique was to approach women in supermarkets, shopping centers and shoe stores, and claim to be a student of podiatry. He would then offer to show them how their feet worked and begin a free inspection before grabbing their feet and sucking their toes. Wyatt is being charged with lewd conduct and sexual battery, but apparently no charges are being filed against him for being kind of pathetic.

### Glans Plans

San Antonio, Texas—According to Dr. Donald M. Greer of the University of Texas Health Science Center, many men suffer from "psychic turmoil" over a loss they shouldn't even be able to remember—the loss of their foreskins. But now there's an answer for men who feel incomplete as a result of circumcision. Dr. Greer performs foreskin reconstruction operations, using skin transplanted from the testicles. He says he's done this about 30 times since 1982 and, though it sounds like a singularly unpleasant procedure, apparently it is less traumatic than the original unkind cut.

### Most Tasteless Cartoon



### Porn from the Past



Asses to ashes, busts to dust... don't let that classic smut just moulder away! Send your old porn to us at "Porn from the Past", HUSTLER Magazine, 2029 Century Park East, Suite 3800, Los Angeles, CA 90067-3054. We'll pay \$150 for any picture used. Please enclose a self-addressed, stamped envelope if you want your pictures returned.

### What Are Moms For?

Tzaneen, South Africa—In what may be a medical first, a South African woman named Pat Anthony is giving birth to her own grandchildren. Anthony was implanted with the eggs and sperm of her daughter and son-in-law, Karen and Alcino Ferreira-Jorge, after Karen's doctor warned her that it would be dangerous for her to bear any more children. Since the Ferreira-Jorges wanted a large family, this was a terrible blow; Grandma volunteered to do the job. In fact, Anthony is performing above and beyond the call of duty—word is, she's carrying triplets.

### A Piece of History

Romulus, Michigan—Tom Nappo is trying to get his Landing Strip topless bar declared an historic site. This would get him federal tax credits to apply toward renovation, including restoring the exterior to the way it looked when the place opened as a hotel in 1902. The National Register of Historic Places is taking him seriously. The dancers are excited too. Says a performer named Crystal, "I think it's a great idea. I'm into history and stuff." Adds colleague Harmony, "If my mom finds out I work here, I'll be history."

### Contributors

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# erotic ENTERTAINMENT



**B**ecause of the drastic decline in adult theaters and X-film production (90% of adult features are now shot on videotape for home viewing), *HUSTLER* is combining film and video reviews into one section, Erotic Entertainment. Of course, there will always be theaters, and we'd never leave a film buff in the lurch: If a review says a production was shot on film, it's probably playing on a big screen somewhere—all you have to do is find it. Regardless of the format change, *HUSTLER* remains committed to serious, no-bullshit criticism designed to accurately inform readers of XXX-cinema offerings, and to spur the adult-entertainment industry to better productions.

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## RAW TALENT II

Shot on Video.

*Three-Quarters Erect. Directed by Jay Paul; starring Jerry Butler, Colleen Brennan, Buck Adams, Cassandra Leigh, Jamie Summers, Greg Derek, Sheena Horne, Tasha Voux, Adia, Jamie Gillis, Ashley Moore and Will Jarvis. Videocassette by VCA Pictures.*

Here's a sequel that's actually better than the original! A sort of X-rated *Karate Kid*, *Raw Talent II* re-pits ever-hopeful actor Eddie (Jerry Butler) against super-evil producer Carolyn (Colleen Brennan taking over from Lisa DeLeeuw) and her equally cartoony bad-guy sidekick (Buck Adams) in an orgy of physical violence and sex. Though it gets off to a shaky start, when the story finally kicks in, the sailing is fairly smooth. Unlike the original, this time around the martial-arts sequences make some sense: The movie that Brennan has hired Butler for is a karate fuck film. It

sounds silly—it is silly—but that's one of the points of *Raw II*'s satire. Plotwise, for crossing them in a union matter, Brennan and Adams swear vengeance on Butler. They proceed to wreck his relationship with girlfriend Nancy (Cassandra Leigh), and first fuck, then use his sister (Jamie Summers) in the same sex film he's starring in. Naturally, the climax is a grudge match between karate kids Butler and Adams. Good triumphs. Notable sex scenes include Brennan taking on three studs, Adams and Brennan "auditioning" Summers, Adams balling Leigh, and the Butler/Leigh/Greg Derek threeway. Though the sound is often awful and the script has some problems, the art direction is good, the cast is attractive and the video quality is excellent. Far from being raw, this *Talent* is very well done. —D.O.



Jamie Summers "auditions" her pussy in *Talent*.

# X

RATED  
TAPES

Edited by  
Doug Oliver





## BARBARA DARE RE-UPS

Amid festivities that usually surround the passage of major legislation, everybody's favorite starlet, Barbara Dare, renewed her contract with Essex Video for another 12 months. After Dare, whose exclusive services are rumored to cost Essex six figures a year, signed on the dotted line, she received an impressive surprise—the keys to a new Corvette. (This remarkable demonstration of generosity caused one cynical observer to wonder—not aloud—if Dare also got the pink slip.) As anyone who's seen her go full throttle on a cock or pussy knows, however, Barbara Dare doesn't need a Corvette to race engines. Nevertheless, it's nice to know that even the wages of sin sometimes include a bonus.



## L.A. RAW *Shot on Video.*

*Half Erect. Directed by Jack Remy; starring Sheena Horne, Tiffanie Storm, Joey Silvera, Krista Lane, Shanna McCullough, John Leslie, Gayle Sterling, Tom Byron and Randy West. Videocassette by Essex Video.*

Though the well-balanced sex farce *L.A. Raw* contains nothing of Samantha Strong, Dina DeVille or Jamie Summers—all of whom are listed on the box—it does feature the torrid-tail talents of Krista Lane, Shanna McCullough (who, as she drops to swallow cock, looks as if she should be in a station wagon dropping off two kids at ele-

mentary school) and high-intake sucker Gayle Sterling, none of whom is listed on the box. This trio of lingerie-clad ladies accounts for a total of four desktop dalliances, retaining their silky underthings while being eaten and drilled with as much variety as a base of business furniture can afford. There are also two out-of-office boffs; that's a total of six relatively long sex scenes, all of which maintain a high-octane rating. Tiffanie Storm, who exudes an overpoweringly vulgar sweat appeal while being butt-fucked or double dicked, is confined to one antiperspirant lesbian interlude in *L.A.*, and the story has some weak premises and loose ends. Other than that, *Raw* cooks.

—Christian Shapiro



## THE LOAD WARRIORS *Shot on Film.*

*Three-Quarters Erect. Directed by C.C. Williams; starring Lois Ayres, Peter North, Sharon Mitchell, Randy West, Angel Kelly, Gail Force, Krista Lane and Jesse Eastern. Videocassette by Vidco.*

*Load Warriors* is a rarity in these days of low-budget, no-imagination smut: a fuck flick that would deliver sleazy kicks even without the sex. *Load's* post-civilization storyline can be followed and completes itself, its desert-junkyard sets have an appealing, cheesy, *Hills Have Eyes* ambiance, and the characterizations and dialogue (such as Sharon Mitchell and Angel Kelly as apocalyptic harpies) transcend the current delivery-boy-screws-housewife conventions. Due to *Warriors'* pacing and consistency of imaginative illusions, viewers may fail to notice that some of the sex (particularly the big-production fucks in what looks like the interior of the Manson-family bus) is poorly lit and not always stroke-worthy.



Though the lips and tongues of blowjobbers Gail Force, Angel Kelly and Krista Lane overcome shadowy presentations, it's *Load's* drive-in-fodder qualities that will snare the hearts and hards of sin-cineasts who admire the aesthetics of bad R-rated exploitation pics.

—C.S.



## BIG TOP CABARET *Shot on Video.*

*Half Erect. Directed by David Keith; starring Lotta Top, Miss Twin Towers, Neila, Trinity Loren, Cajun Queen, Ron Jeremy, Frank James, Don Fernando and Blake Palmer. Videocassette by Big Top Video.*

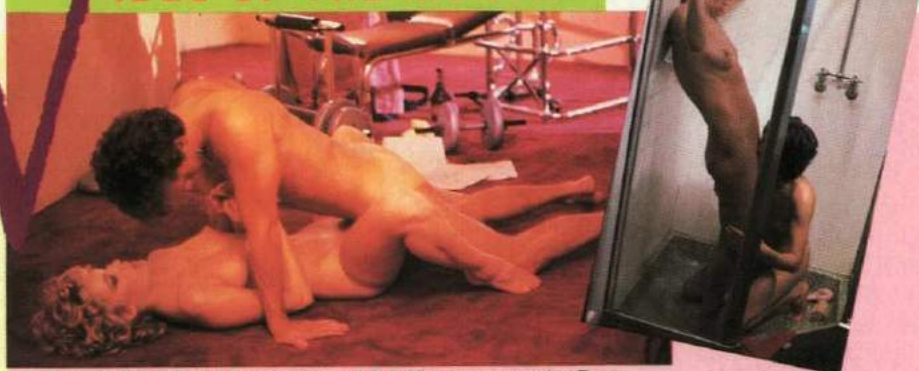
Hard-core tit men, rejoice! You casaba-clingin' lovers of frontal globes like lard-filled gunnysacks will get your nuts off with this wide-nipple nugget. Two of the medical curiosities in *Cabaret* (Miss Twin Towers and Cajun Queen) have inhumanly large and heavy chest melons (44 pounds in Cajun's case) that actually hang down to the freaks', er, women's, knees. These

swinging and swaying titanic titties are less than firm and perky, but who's to notice? Fat and freaky floppers are continuously dicked, licked, pummeled, flapped in faces, tossed over shoulders, geek-fucked and splattered with cum. Lotta Top, with a clit to choke on, grabs her nips, leans forward and shimmies her shakers, then gets jackoff on her Jupiter-size jumbo jugs. Trinity Loren, petite and gorgeous in comparison, gets boned with a skirt on to hide her belly. There is an unreality about the whole tape. While Blake Palmer is getting sucked by Lotta Top or Twin Towers, it's disconcerting to realize the man has also fucked Nikki Charm. Under the *Big Top*, video is stranger than life.

—C.S.



## VIDEO OF THE MONTH



Scenes from *Suzie Superstar* and *3 A.M.* are among the Best.



### ONLY the BEST

Shot on Film.

*Three-Quarters Erect.* Starring Joanna Storm, Nina Hartley, Annette Haven, Shauna Grant, Abigail Clayton, Jessie St. James, Georgina Spelvin, Leslie Bovee, Kristine Heller, Susanna French, Judith Hamilton, Jackie O'Neill, Faye Bird, John Holmes, John Leslie, Joey Silvera, Jonathan Lee, Ken Scudder and Buck Adams. Videocassette by Cal Vista.

More than just a promotional vehicle for Cal Vista, *Only the Best* (based on porn historian Jim Holliday's carnal compendium of the same name) has "collector's item" written all over it. Narrated by Holliday himself, the tape features scenes culled from some of erotica's hottest adult motion pictures. We see early stuff: Abigail Clayton and Ken Scudder's bedroom-burning boff in 1976's *Naked Afternoon*; John Leslie's pounding penetration of Jackie O'Neill in

*The Other Side of Julie*; Leslie Bovee's awesome handling of John Holmes's mammoth gland from *Eruption*. And we're treated to some more-recent gems: Joey Silvera and Shauna Grant's touching weightroom scene from *Suzie Superstar*; Joanna Storm and Jonathan Lee searing the sheets in *Wild Things II*; and the torrid Nina Hartley/Buck Adams boning from last year's *Peeping Tom*. Elsewhere, lesbo lovers are treated to two sensational sequences: Georgina Spelvin and Jessie St. James's violent-to-tender session from *Easy* and—what arguably is the best girl-on-girl scene ever filmed—Spelvin and Judith Hamilton getting dirty in the shower in the Robert McCallum classic, *3 A.M.* *Only the Best* gives us a welcome glimpse at the golden days of filmed porn while reminding us how truly pathetic—thanks to cheaply produced video sludge—the quality of fuck-and-suck fare has become in the past few years.

—Sam Lowry



### CHEATING

Shot on Video.

*Three-Quarters Erect.* Directed by Stuart Canterbury; starring Nina Hartley, Jeanna



Jeanna Fine gets her corner pocket probed by Nina Hartley and Tom Byron in *Cheating*.

*Fine, Tom Byron, Angel Kelly, Keisha, Patti Petite, Paul Thomas, Billy Dee, Elle Rio and Ron Jeremy.* Videocassette by S.E.V.P.

*Cheating* is not about extramarital bed-hopping, but about a group of con-men and con-sluts out to fleece a millionaire. The first 15 minutes are devoted solely to plot and character, but once the semen starts sailing, watch out! Except for a torrid twat-twisting and tonguing between Nina Hartley (who's never looked better) and Keisha, all the action features three or more partners. Everything on the menu is prime, and includes Latin lustbag Elle Rio taking Paul Thomas and Tom Byron's pricks in her pooper and Patti Petite and Jeanna Fine fucking Byron's balls nearly out of his scrotum. The finale is not to be missed: Fine and Hartley are harpooned on a pool table by massive meat-masters Ron Jeremy and Byron. Both men pop at the same time, covering the girls' hair and bodies and most of the Western U.S. Anything but a cheat, this tape is a cock-solid, snatch-slamming treat.

—S. L.

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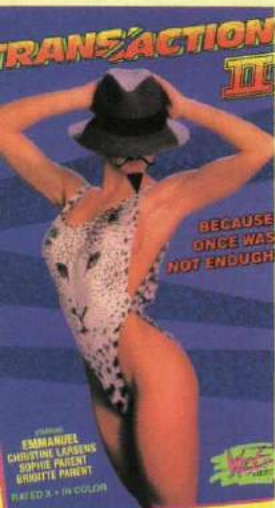
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## TRANS-ACTION II *Shot on Video.*



*One-Quarter Erect. Directed by Michel Ricaud; starring Emmanuel, Jaques Waine, Cyril Valin, Chris Larsen, Zoe Love, Sophie Parent and Jean Daunou. Videocassette by Wet Video.*

This slimy package of Canadian wad-fodder boasts fewer cum-shots than any feature-length fuck flick in recent history, Hoser women with cottage cheese of the buttocks, an oppressive rich-old-voyeur-on-a-spree storyline with a dismal suicide/murder ending, and the worst voice dubbing since the Tower of Babel. If you can get past these defects—and what sleaze fiend cannot—*Trans-Action II* rewards with plenty of rod in rectum (though sans semen), fuckers and fucked who are quite unfamiliar South of the St. Lawrence Seaway, bi- and tri-sexual rear-ender pileups on the Cadbury Highway (again sans semen), and Emmanuel, a girl with a little something extra. This pert-titted queenie-with-a-wienie takes long schlongs up her shitter, chows on choad, slides bone into men and women, gets cocksucked by both sexes, and ends the tape with large gobbs of goop on her withered, uncircumcised cock. *Trans-Action II* is only for sex shoppers who like to keep an eye on the change.

—C.S.



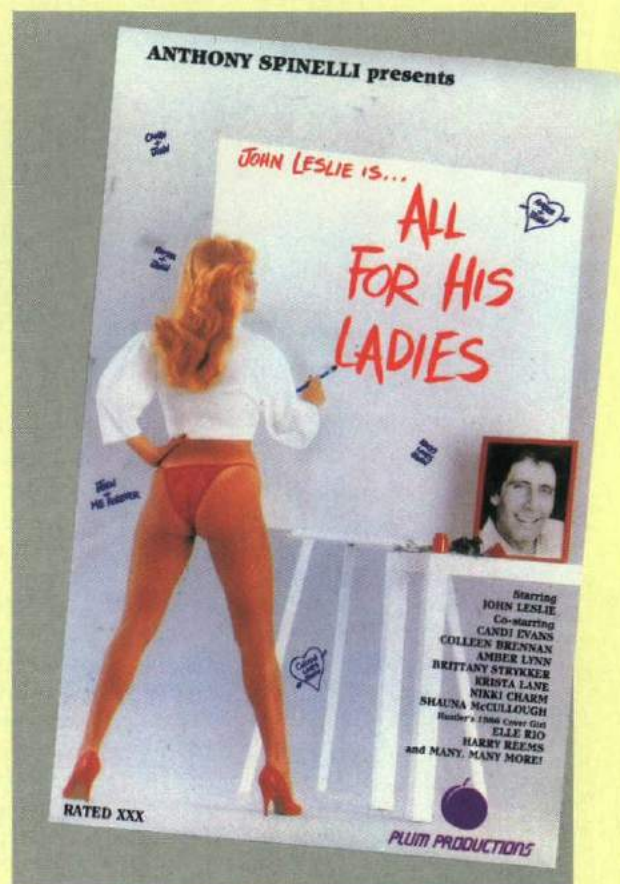
Cara Lott and Stacey Donovan lick labe too long in *Surprise*.

## CAUGHT BY SURPRISE *Shot on Video.*

*One-Quarter Erect. Directed by Jack Genero; starring Stacey Donovan, Eric Edwards, Cara Lott, Tony Martino, Francois Papillon, Keisha, Rose Marie, Alexa Parks and Sade. Videocassette by Cinderella Distributors.*

Featuring some of the worst photography ever lensed for a fuckvid, *Caught by Surprise* will satisfy only the most desperate pud-pullers. Eric Edwards, as an unemployed lug, spends his last dollars on a video camera. Wife Stacey Donovan gets mad and splits, leaving him, armed with his camera, to wander the neighborhood, shooting wild beaver. There is some excitement: Alexa Parks takes a white-knuckle ride on Francois Papillon's dick, and busty Keisha and old newcomer Rose Marie sizzle in their threeway with Tony Martino. The problem is that the action is shot from too far away. That may be Edwards's "point of view," but it would have been better for us if he'd been able to afford a zoom lens. One scene that doesn't suffer from distance is a header that black-throat Sade gives to Edwards, but the Cara Lott/Donovan labe-lick is neutered by being too long, and the threeway finale snores. As surprises go, this one is pretty dull.

—S. L.



## JOHN LESLIE IS ALL FOR HIS LADIES

*Shot on video and film.*

*Three-Quarters Erect. Directed by Anthony Spinelli; starring John Leslie, Shanna McCullough, Mikey, Nikki Charm, Colleen Brennan, Brittany Stryker, Amber Lynn, Candi Evans, Elle Rio and Joey Silvera. Videocassette by Plum Productions.*

Anthony Spinelli, one of adult cinema's top directors, selected eight of the hottest scenes from his recent films and videos for this excellent tape that features porn megastar John Leslie fucking an assortment of lusty ladies. Although each of the episodes is a surefire crotch-grabber, two in particular belong in the sex-scene Hall of Fame: Leslie's incandescent encounter with the one-time-only performer called Mikey from *More Reel People*, and the urgent rutting of Leslie and Nikki Charm in *Talk Dirty to Me One More Time*. *More* is the 1985 sequel to Spinelli's ingenious *Reel People*, a movie that paired amateurs with seasoned porn vets. In this excerpt Mikey wantonly bucks, bumps, grinds and thrusts in an effort to wring the most pleasure and sensation possible out of her coupling with superstud Leslie. She seems totally unconcerned with the camera, and fucks—hard—for the sheer enjoyment of it. In the scene with Charm, Leslie is so turned-on by her freshness and youth that he comes twice—and manages to trigger a gushing G-spot orgasm in Charm that is captured on tape. The remaining sequences range from tender (with Shanna McCullough), to drippingly erotic (with Colleen Brennan), to the intensely animalistic double pussy-penetration of Elle Rio (second cock courtesy of Joey Silvera). Anyone interested in sizzling sex will want to make a date with John Leslie . . . and his ladies. —D.O.

AUGUST HUSTLER





**Ladies Room:** The Blondi Bee/Tony Montana fuck gets a heat-assist from Buffy Davis.



## LADIES ROOM

Shot on Video.

*Three-Quarters Erect. Directed by Henri Pachard; starring Jamie Summers, Krista Lane, Keisha, Blondi Bee, Buffy Davis, Rose Marie, Sharon Mitchell, Tami White, Alexa Parks, Herschel Savage, Tony Montana, Randy West, Tom Byron, Jerry Butler, Scott Irish and Scott Apollo. Videocassette by Caballero Home Video.*

*Ladies Room* is a retrospective look at past New Year's Eves and what went on in the girls' john at a New York City nightclub. We get a glimpse of six different decades: 1931, Herschel Savage toilet-fucks Tami White; 1944, Blondi Bee rides Tony Montana while Rose Marie and Buffy Davis observe and fondle; 1956, Keisha says to Jamie Summers, "I've never seen a penis . . . except in pictures," after which she pro-fucks Scott Irish into a cascading cum-on-the-big-tits shot; 1964, Summers and Randy West get dirty on the floor; 1975, the vid's high point, features a disco'd- and coked-out Jerry Butler and Krista Lane conning stoned, naive Alexa Parks into a "hip" threeway; and the present, in which Sharon Mitchell, playing a transsexual punkette, sucks off Scott Apollo '80s style as Rose Marie lends a hand and pussy. *Ladies* is exquisitely styled and costumed. Each era is accurately represented, from Blondi's '40s pillbox hat to Butler's 1975 Travolta polyester. The dialogue is also terrific and true to each period's vignette. As for the sex, it's first-class hot and dirty in the Pachard tradition. *Ladies Room* is a truly refreshing, well-made, entertaining sexvid. —S. L.



## HOT SPOT

BRITTANY STRYKER

After popping her fuckvid cherry as Judy Jones in *Talk Dirty to Me One More Time*, Brittany Stryker dreamed up a fancier name, made a few more videos, then dropped out of sight for months. When she finally resurfaced, she was cramming cocks in every hole as if she'd been training at a finishing school for sluts. Always an anal-enthusiast, Brittany recently achieved new heights—and depths—with a double-anal penetration in *Backdoor to Hollywood, Part II*. She's our kind of girl. Catch her also in *Dr. Penetration*, *Lust at Sea*, *Ginger's Sex Asylum*, *Dirty Blondes* and *The Brat*.

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## AMBERELLA, AGENT of L.U.S.T. *Shot on Video.*

**One-Quarter Erect.** Directed by John Shubert; starring Amber Lynn, Elle Rio, Jerry Butler, Buck Adams, Jeanna Fine, Breezy Lane and Jay Serling. Videocassette by Gourmet Video.

This cheesy spy spoof is done in by shoddy production values, an overabundance of talking and not enough fucking. When Elle Rio and Amber Lynn only get their snatches stuffed once, a crime has been committed. There's a paucity of pussy power in *Amberella*. We're halfway into the tape before things begin to prick up. A so-so lesbo-lunch with Breezy Lane and Jeanna Fine segues into a semi-hot triad as Buck Adams rides herd over the two dogies. When Amber devours Jerry Butler's dong, you think the heat wave has finally arrived, but he ties her up and leaves her, and she's out of commission for the rest of the picture. The only other steamy encounter is between Lane and Jay Serling, who fucks her hard enough to shake her fillings loose. The camerawork is sloppy—close-ups of cum-shots are missed and the focus is often blurry—and the sound is primitive at best. There will probably be a sequel to this tape. Judging from the time and care that went into this one, *Amberella II* should be on the shelves tomorrow. —S.L.

## BIMBO 2: THE HOMECOMING *Shot on Video.*

**Totally Limp.** Directed by Awesome Welles; starring Linda Chu, Spring Taylor, Ashley Moore, Pamela Liberty, Nick French, Tina Turnon, Ashley Welles and Rod Retta. Videocassette by Red Light Video.

The schizophrenia of this tape begins with the credited name of its star, a bowser of apparent Asian/Oriental mongrel pedigree who goes by the name of either Linda Chu (to believe the box) or Karina Kalani (to believe the credits on the tape). Linda, Karina, Spot, whatever her tags say, is the kind of girl who makes sex seem tawdry, if not dirty, and the harsh New York look of *Bimbo* helps deliver the message that sex is a low-budget, ill-lit endeavor that ends with a wilting wienie as often as it ends with a bang. Chu/Kalani/Rover takes two of *Homecoming's* petite total of three wet-shots on her unarguably less-than-best-of-show face. There is nothing like the mug of this type of girl soaked in cum to make a fellow appreciate the simple beauty of his hand. Parts of *Bimbo* are amusing, though not necessarily erotic. Viewers may have difficulty distinguishing Ashley Welles's portrayal of apathy from her portrayal of passion, but it's easy to wish *Homecoming* would go back to its own country. —C.S.

WHEN YOU NEED IT BAD...  
YOU GOTTA GET...

## PORKED!

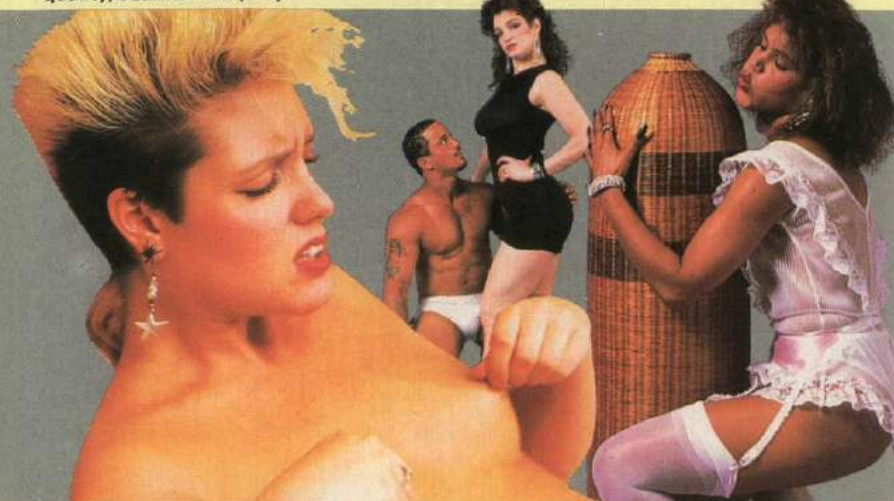


## PORKED! *Shot on Video.*

**One-Quarter Erect.** Directed by Dick Kuzman; starring Jeanna Fine, Lady Magic, Nina Preta, Lotta Top, Michael Knight, Damien Cashmere, Ron Jeremy and Frank Serrone. Videocassette by Video-X-Pix.

It tells you something about a picture when four of its fucks are from Ron Jeremy. It tells you there had better be some redeeming quality. *Porked!*'s redeeming quality is punk Mohawked Jeanna Fine, who treats herself to three helpings of ham, only one from Jeremy. Other *Porked!* byproducts include Hispanic Lady Magic, who makes Elle Rio seem articulate and emotive in English, Nina Preta, a tall, svelte redhead who is either of foreign origin or learning-handicapped, and Lotta Top, the Edie the Egg Lady of smut. The sex here, all unabashedly dirty, nasty and cheap, is presented primarily in extremely tight shots of penetration and girls' faces, with few full-body-view variations. Nevertheless, *Porked!* has eight full fornications, which will be plenty of sizzling sausage for most sex pigs. —C.S.

*Porked!* byproducts and its one redeeming quality, Jeanna Fine (left).



## STROKER'S GUIDE

This column lists and rates erotic videos and films (F) reviewed in past issues of HUSTLER and HUSTLER'S EROTIC VIDEO GUIDE. All titles are available on videocassette.

### Fully Erect

Babyface 2 (F)  
Club Ecstasy  
Devil in Miss Jones III (F)  
Devil in Miss Jones IV (F)  
Dream Girls  
Taboo V (F)

### Three-Quarters Erect

Adultery  
Breakin' In  
Can't Get Enough  
Dark Angel (F)  
Deep Throat II (F)  
Dirty Dreams (F)  
Every Woman Has a Fantasy, Part 2 (F)  
Getting Personal (F)  
Ginger and Spice  
Harlem Candy  
Hot Gun  
Hyapatia Lee's Sexy  
Let's Get It On with Amber Lynn (F)  
Love Probe  
Mouth Watering (F)  
She Comes in Colors

### Half Erect

Backdoor Lust  
Careful, He May Be Watching (F)  
Dangerous Women  
Dollface (F)  
Flesh for Fantasies  
Jane Bond Meets Thunderballs  
Let Me Tell Ya 'Bout Fat Chicks  
Pumping Irene  
Sex Aliens  
Switch Hitters  
The Brat

To Lust in L.A.  
Twilight Pink II (F)  
White Trash

### One-Quarter Erect

Backdoor to Hollywood, Part II  
Perfect Partners  
Satania  
Tasty (F)  
Three Faces of Angel

### Totally Limp

Bi-Bi American Style  
Deep and Wet  
Divorce Court Expose  
Erotic Therapy  
The Ex-Connection  
The Grafenberg Girls Go Fishing (F)

### RATING GUIDE

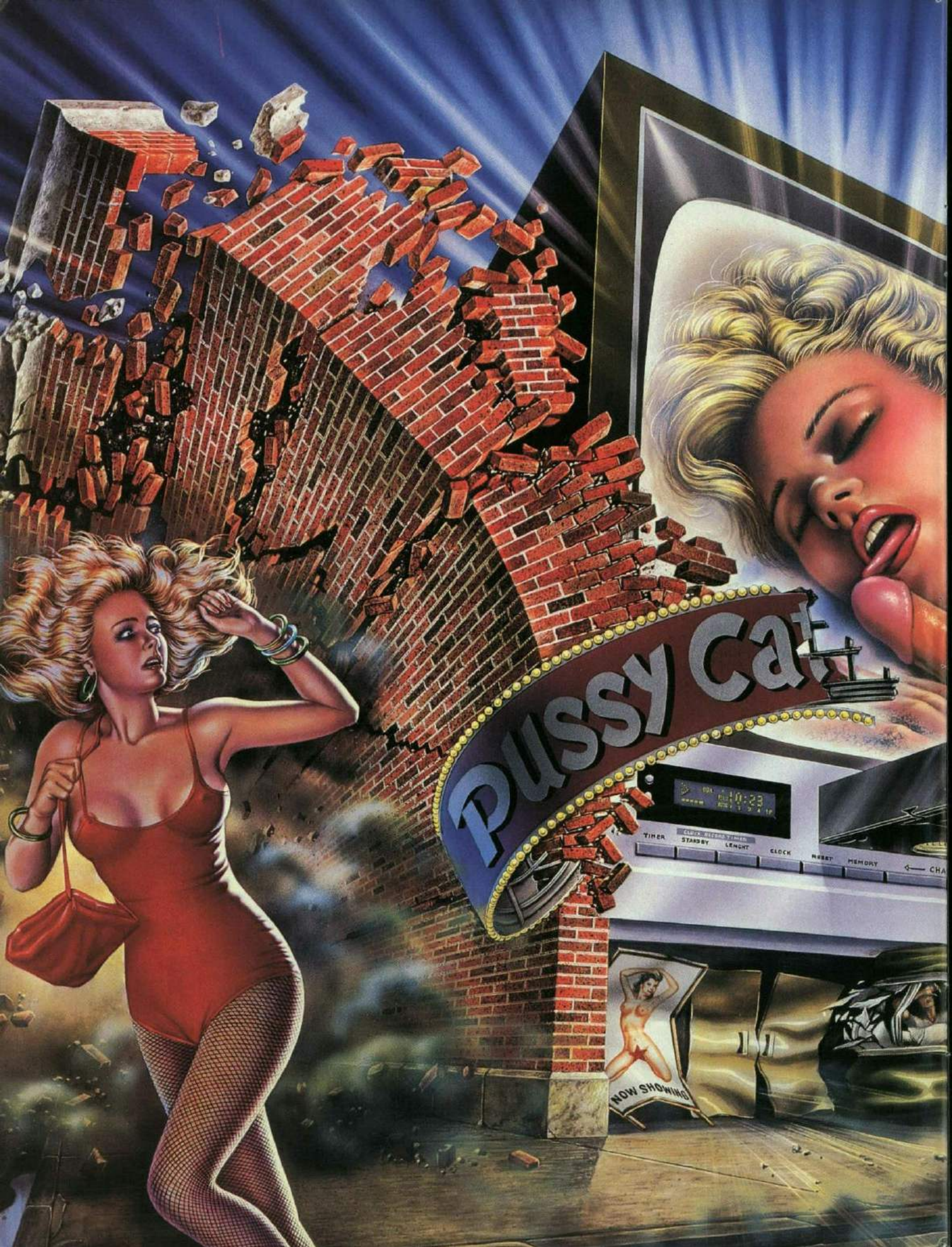
- FULLY ERECT**  
Superior. A top production.
- THREE-QUARTERS ERECT**  
Above average. Hard-on material.
- HALF ERECT**  
Standard fare. Has moments.
- ONE-QUARTER ERECT**  
Poor. Don't expect much.
- TOTALLY LIMP**  
A waste of time and money.





"Shall we retire to the bedroom?"







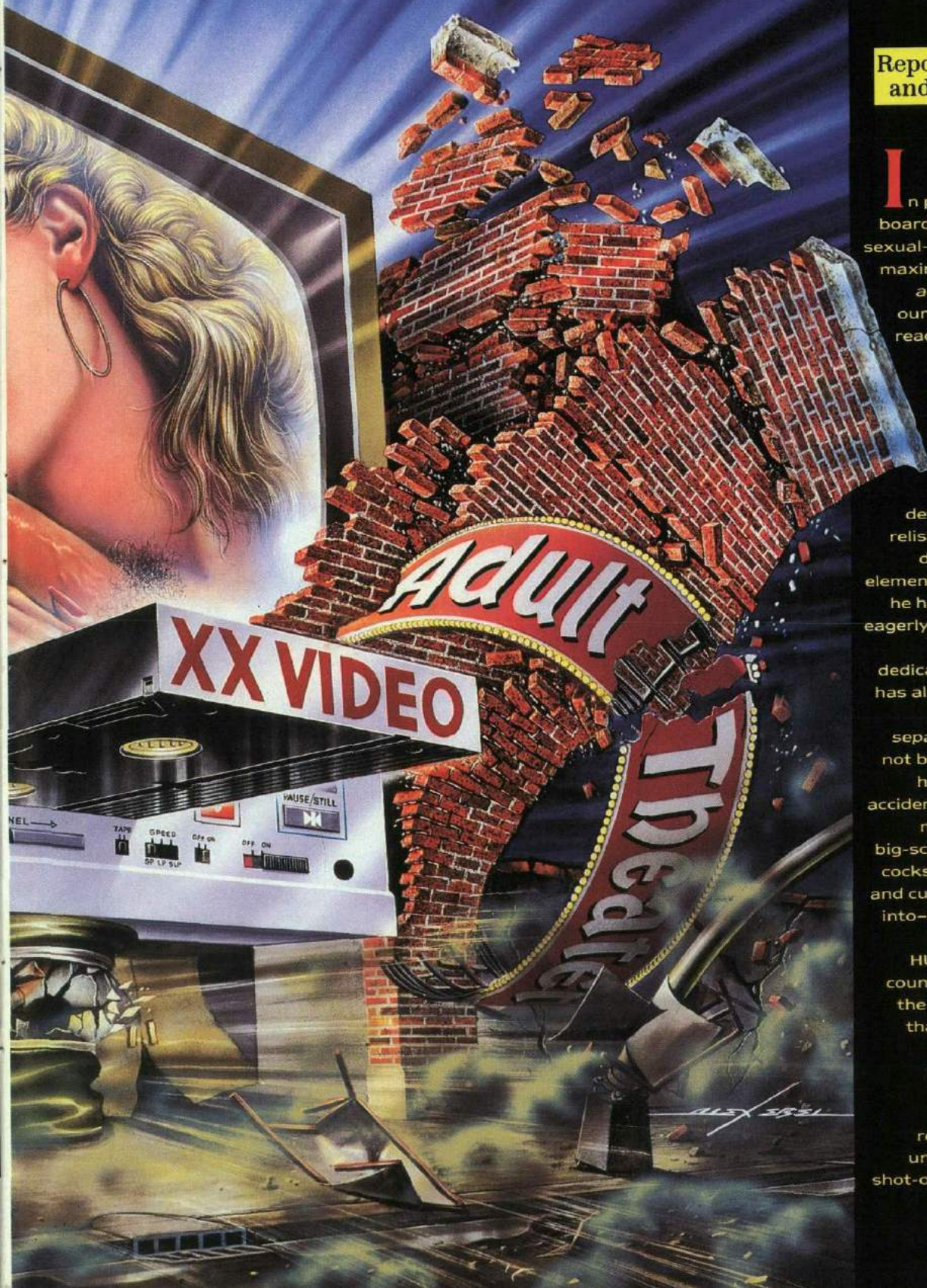
# FUCK FLICKS IN FLUX:

The Slimes They Are A-Changin'

Report by Doug Oliver  
and Allan MacDonell

In penthouses, mansions, board rooms, luxury homes, sexual-dysfunction clinics and maximum-security wings all across this great land of ours, the kind of man who reads HUSTLER pores over each new issue of his magazine, going word by word from cover to cover. In his progression from the index to *Coming Next Month*, the devout and astute reader relishes each of his favorite departments—individual elements of an editorial whole he has come to cherish and eagerly anticipate.

No doubt, then, the dedicated HUSTLER stalwart has already realized that this month's issue lacks a separate X-film section. Do not be alarmed. This section has not been omitted by accident. The sad truth is that movies—actual bonafide big-screen movies that make cocks look like Titan rockets and cunts big enough to walk into—are being made in such measly numbers that HUSTLER could no longer count on enough titles to fill the monthly quota. Rather than run blank space, the *Erotic Entertainment* pages—as the HUSTLER partisan has already noticed—have been redesigned to reflect the undisputed dominance of shot-on-video features, while





## FUCK FLICKS IN FLUX

*"There are only about ten porn theaters left in New York City now, and they'll be gone in two years probably."*

still accommodating the occasional film.

We do mean occasional. Of the roughly 400 feature-length whore operas expected to be produced this year, fewer than one-tenth of them will be shot on film.

The prevailing attitude among most adult-entertainment professionals as well as home viewers is that video is an inferior medium. Sound, colors, depth and richness of visual field, not to mention characterization, storyline and sexual performances, are all thought to be superior in fuckoramas shot the good old-fashioned film way. Why, then, this shift to a way of doing things that is, by most accounts, second-rate at best?

Director Gregory Dark explains: "Film just costs more money."

Dark breaks down the differences this way: crew costs, film and developing costs, editing costs, and extra takes to be sure a scene is covered. For example, 10,000 feet of 16mm-film costs around \$12,000 or \$13,000 to buy and develop, while the same length of videotape costs \$425. Once a scene is shot on videotape, everything is processed and on the tape. With film, after paying for stock and de-

veloping, you then have to get a work print and, finally, an answer print.

Additionally, sound for film is recorded on audio tape for mixing later—two expensive processes that require specially trained technicians. Videotape includes the sound as part of the package. Editing sound and film tracks together can run \$3,000 to \$4,000 for \$150-an-hour mixing services.

Just as film requires trained camera people—even to load the machine—plus slate clackers, special lighting crews, a couple of sound men—film editing must be done by a trained person, whereas video editing is more like a combination of an arcade game and VCR tricks that can be easily learned.

The differences also help explain the quality gap from film to video, or as pioneer skin-flick producer/director David Friedman puts it, "The difference between a picture shot on film and a picture shot on video is the difference between chicken salad and chickenshit."

### BIG BLUE SCREENS GO BLANK

Porn is made by businessmen, who

spend money only in order to make more money. From their humble "art house" beginnings of maybe 60 screens showing *Boobs-and-Buns-in-Tahiti*-type teasers, adult theaters peaked at approximately 780 houses in the years after *Deep Throat*, *Behind the Green Door* and *Devil in Miss Jones* made porn-watching a national pastime. With the '80s video boom, theaters declined to a mere 250; so now producers have 500 fewer reasons to justify sinking extra cash into a film project.

Friedman, who oversees booking for the prestigious Pussycat chain of adult theaters, clarifies the demise of the adult theater. "Of the 500 theaters that disappeared, less than half closed because business had gotten bad. About 25% to 30% of our business was couples, particularly in theaters in bedroom communities. That couples segment was the first to turn to X-rated home video. The theaters didn't close because they were losing money. They closed because the city zoned them out of business or took the property through eminent domain, or the exhibitor was offered so much money for his property that financially it was a better deal for him."

"There are only about ten porn theaters left in New York City now, and they'll be gone in two years probably," chimes in Josh Alan Friedman, author of the highly entertaining, sleazy and informative *Tales of Times Square* (Delacorte Press) and longtime contributor to New York City's premier sex rag, *Screw*. "It's because of the real-estate industry overtaking the property. The real-estate industry can zone right up your ass if they want to build up there."

Josh also notes a qualitative drop in the sex showcases that do remain. "I don't think there's any adult-movie theaters left in Times Square that show celluloid. They have these bogus video-projection systems that are really cheap, and they look cheap. They blow it up, and it's a big, grainy picture. And they charge \$2.99 for admission now. For \$2.99 you can move in for the rest of your life. There are guys who have grown into their seats. The guys who go into these places don't know the difference [between celluloid and video]. Nobody complains."

Theater operators aren't making the video-house move entirely on their own. An executive from Essex Video—Essex, VCA Pictures and Caballero Home Video are America's primary cinema-sex purveyors—explains that his company encourages the division of a film house into smaller video showcases. Economically, one operator can work a screen in each of four viewing rooms. The Essex exec says the hope is that the diversity will entice more customers.

According to the outspoken Dave  
AUGUST HUSTLER



collins

"A new development, sir. They said they'd release the hostages in exchange for beaver shots of Nancy!"



W. Decker.





## FUCK FLICKS IN FLUX

*"The impact of a picture cast by a 35mm project is much stronger than anything on your television set."*

Friedman, "Granted, we have a generation of people who've grown up looking at video, and are used to lines in the screen and things like that but if you're going to be an exhibitor, give the audience the best technology that exists. You're really cheating the public with video projection. Then you're back down to a peep-show operation; the only difference is that your screen is larger than a peep show."

This sentiment is echoed by a spokesman for the San Francisco-based Mitchell Brothers, who states flatly, "The impact of a picture cast on a sheet by a 35mm projector is much stronger than anything on your television set." He credits waning theatrical payoffs and a rising home market as relatively minor factors in the trend toward cheaper productions. "The viciousness of fellow competitors is extraordinary right now," he claims. "That's something particularly different from the past."

The competition problem emerging now is perceived to be the high-volume, low-cost video distribution network itself.

### MONOPOLY BREEDS MONOTONY

Because the large video-distribution companies have built up extensive catalogs, the average, uninformed video-store buyer tends to purchase his stock from these same sources on a regular basis, making choices primarily from statistical information, not sophisticated knowledge of the offerings, the Mitchell Brothers' spokesman maintains.

The Mitchell lament is that the home viewer, who may be "sophisticated enough to differentiate between a quality, titillating, exciting, erotic 35mm," might never get the opportunity to make such a selection. The Mitchells' man asserts that the choice is being made by the distributor or chain-video buyer or the "individual little Fred-and-Ethel store."

Beyond the argument over diversity, the major distributors' lock on video-store business through volume offerings affects the production climate. Even if a company that makes quality 35mm products hopes to recover investments with its video release of the film, the distribution price-and-cost structure bodes against speedy and full financial recovery.

"A lot of the small, independent people try to get into the market with a legitimate product, and they can't make it; so they respond by cutting prices," explains the San Francisco filmmakers' rep. "Some people are selling tapes at a price that is less than their cost; only they don't know that yet. They create a sort of pyramid scheme in which they sell movies fast enough to create a cash flow, which they turn into more movies. What ends up happening is they're paying for the movie they're making right now with four or five movies they haven't made yet. Times get tough, sales go down, or the competition gets tough, and the only thing they can try to do is turn the tapes on their shelves into money. And the way to do that is to cut the price."

This glut of cheap cheese is one more problem for the potential porn fan. "The more sophisticated customer goes into the store and knows exactly what he wants," explains "skindependent" distributor Dave Friedman. "But let's take the guy who buys his first VCR. Naturally, he goes out and buys his basic starter kit, which is one porno and one kiddie show. He looks at the adult section of the video store and sees 400 to 600 titles, all of which have beautiful boxes. The boxes are the great achievement of the video business. Our guy buys one, and it's a poorly made video. To a large degree, you've lost him on his first shot out. If he comes back a second and a third time and picks up just another video, you may have lost him forever. The video people made a big mistake in flooding their own market."

Perhaps the audience doesn't mind being awash in the overflow of generic filth. "As much product as is out there," boasts the Essex exec, "demand does not slow down. We're trying to spend a little more money to ensure a quality product, but of course a couple slip by. We're not going to slow down making movies."

### WORKERS' CONTEMPLATION

The demand for more and more product has cut shooting schedules from weeks to days. Porn has gone full-circle back to the early days when fuck films were churned out with the clockwork regularity of good bowel movements.

"We're back to one-day wonders again," comments actor Herschel Savage, a porn biggie. "Only this time we're being paid higher rates."

"The one-day wonder is not a video phenomenon," muses fellow veteran dickster Joey Silvera. "Maybe the Golden Age was a rare moment where X tried to mimic Hollywood. Now the videos are like TV shows instead of movies."

"We've lost a lot in terms of personal  
(continued on page 38)

*John Billette*



"Say when. . . ."



# ISABEL

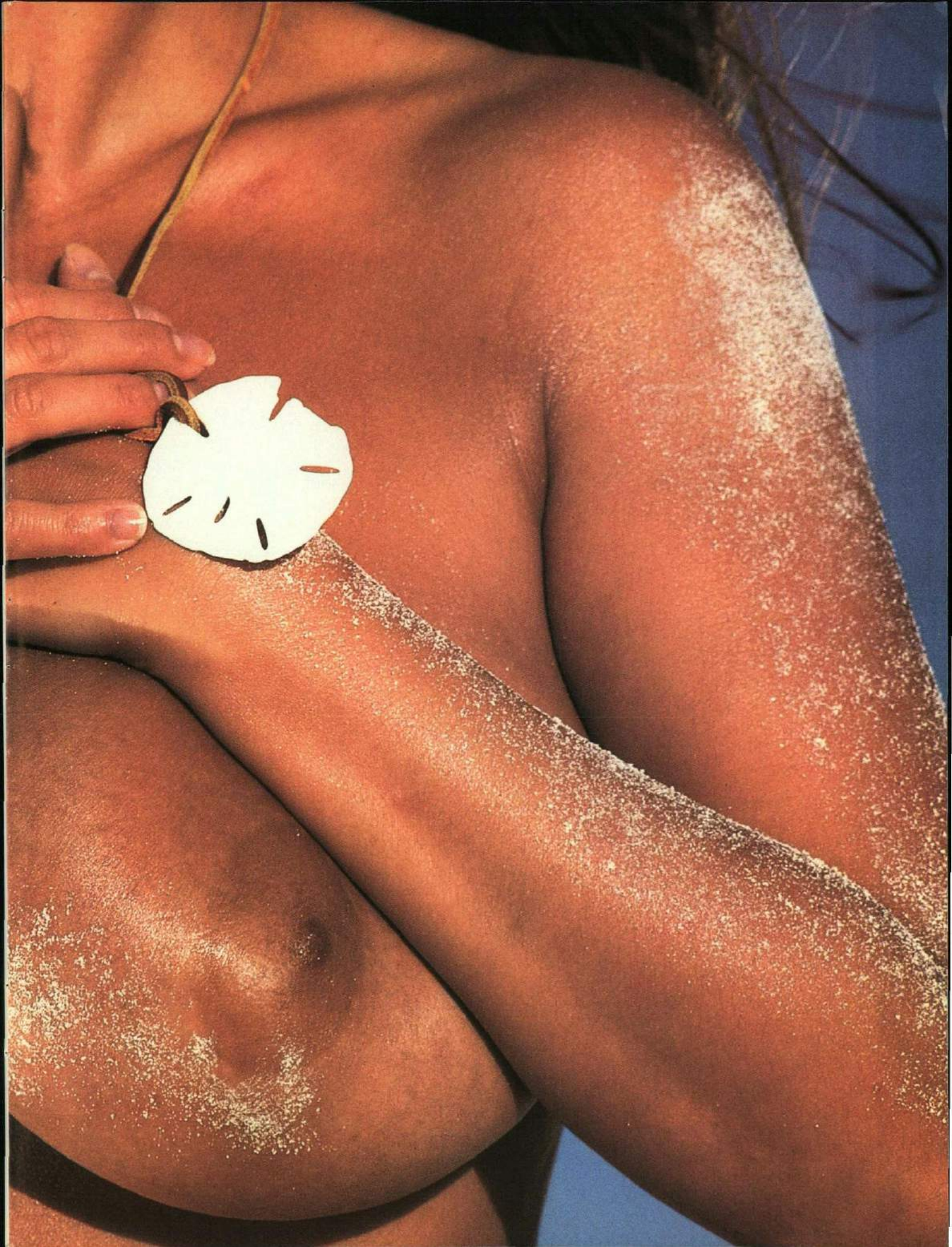
Islands in the Stream



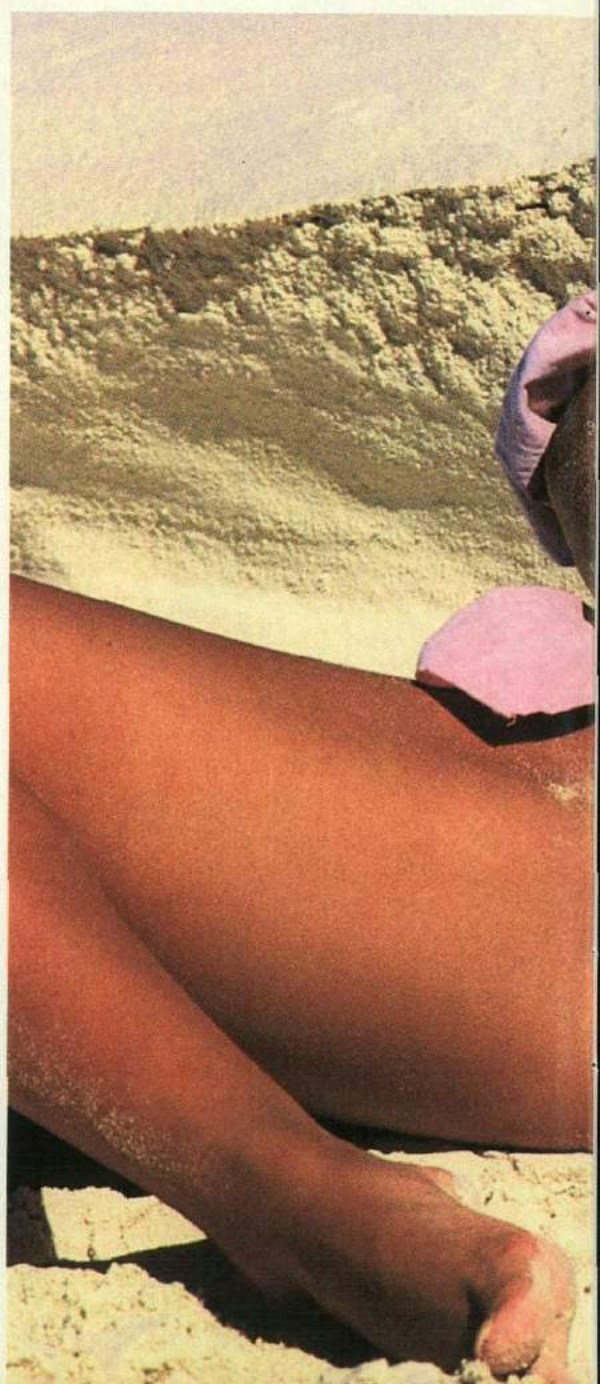








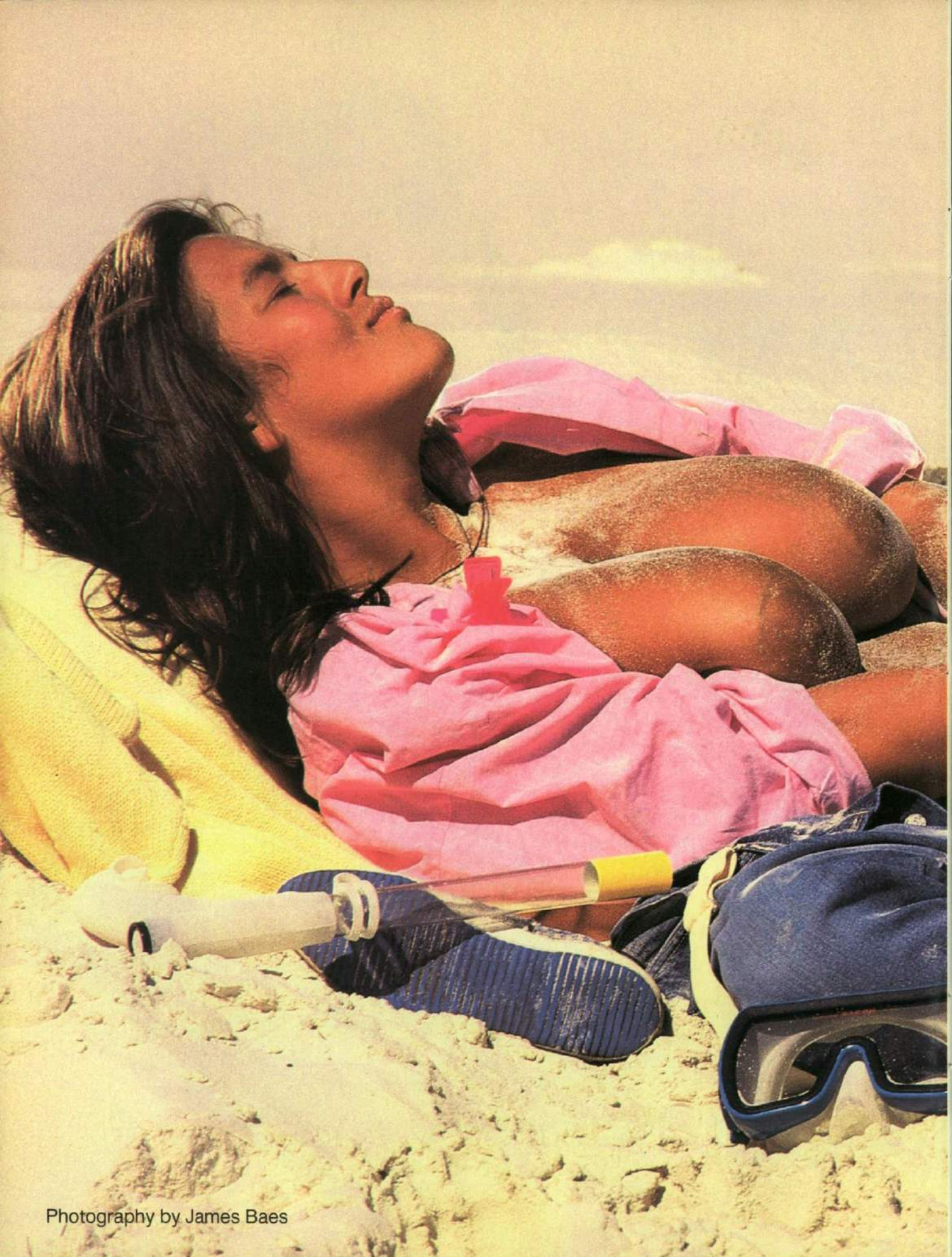








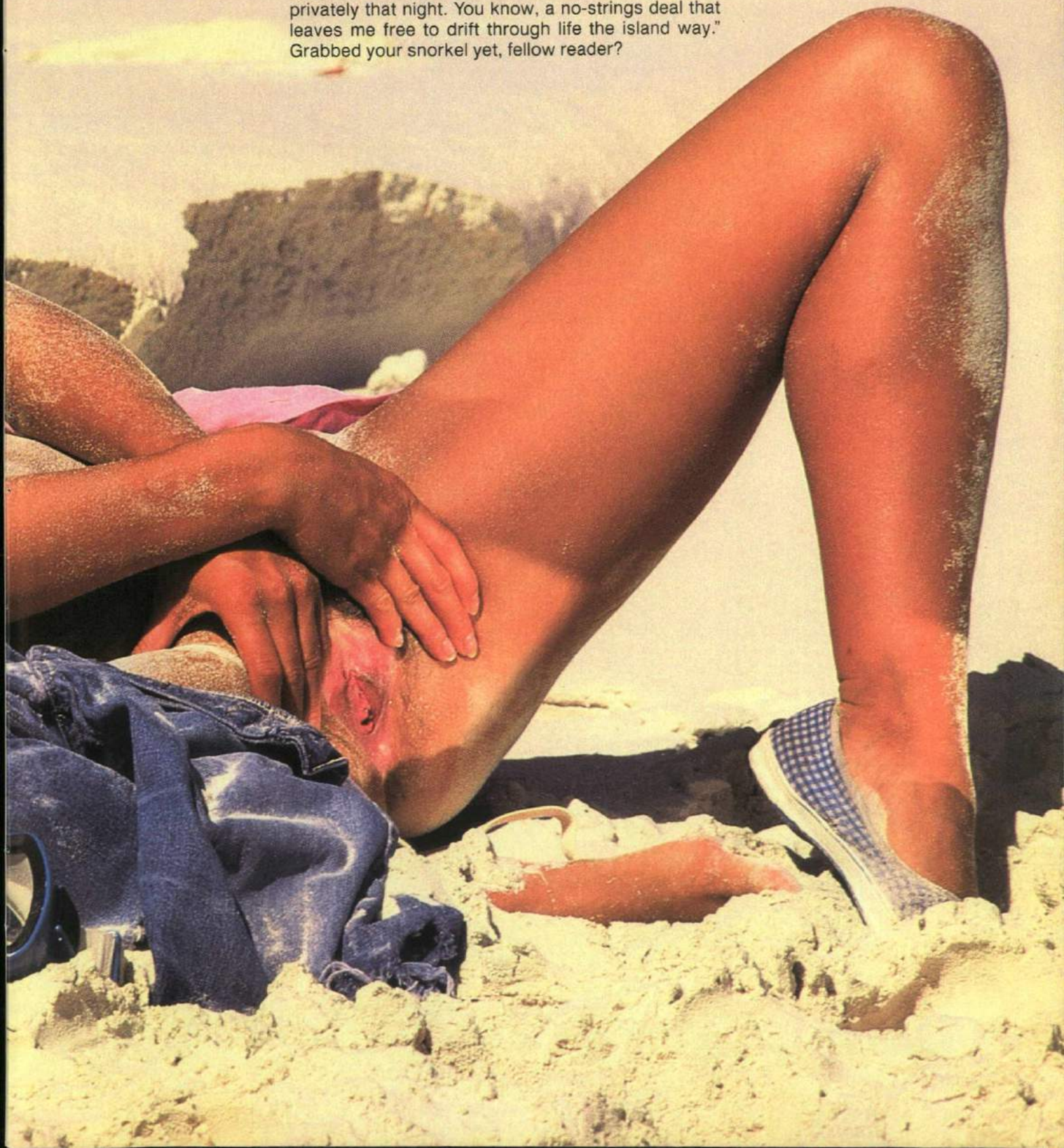




Photography by James Baes



**I**f you cruise the low sea—the Spanish called it Baja Mar—don't be surprised if you sight Isabel flapping in the clear shallows as she snorkels her native waters. It isn't just that Isabel is an islander who will unabashedly undress at the beach any time, wrap her thick Caribbean lips around her long, hard tube, then go take advantage of her natural floating ability. "Actually, I like to strip so these hot, young American business successes will want to go diving privately that night. You know, a no-strings deal that leaves me free to drift through life the island way." Grabbed your snorkel yet, fellow reader?





## FUCK FLICKS IN FLUX (continued from page 30)

*"It was nice to walk into a movie theater and see my pussy six feet high, as opposed to trying to find it on a TV."*

expression," says superstar John Leslie of the churn-'em-out character of video. "It's much more fun as an actor to be involved in a movie that goes ten to 12 days. There's only so much you can do in two days. You can't really prepare to the point where you should prepare it. If it's a two-day shoot, it ends up being a bunch of little skits, which is okay. I'm not making a judgment on these things."

X-actress Sharon Mitchell, whose career spans a decade, also has a nonjudgmental opinion. "When I used to do films, you couldn't touch the film. The man who changed the film had to be in a black bag. It was very mysterious; it was magic. You couldn't see it until it was developed. You had to make it perfect. Now, it's just, 'Okay, let's play that back and see if that was good enough, and maybe we'll do another take.'"

Anyone who has seen much of the current carnal crop realizes that the majority of poon-ematic output fails to approach the quality levels of even the most abysmal mainstream television. One actor who wishes to maintain anonymity and keep working, says, "Nowadays, directors

tend to be schedule keepers. You come in, do your lines and get out. If you know your lines, that's a good performance. I don't call that directing. The producers in this business should take responsibility for their product and hire competent people to do competent jobs."

Though video is certainly capable of looking and sounding nearly as good as a film, tightfisted pornmongers are usually loath to part with their cash to improve technical considerations.

"They save every ten dollars they can, and don't even bother to lie about it," snarls another actor who desires to keep working. "Salesmen are all they are."

Most performers find no difference between fucking for a film camera or fucking for video. Blurts Latin goddess and pioneer porn amazon Vanessa Del Rio, "It doesn't matter what kind of camera is on you. I think the only difference is the person behind the camera, the way they manage things."

The pornsters hold stronger opinions on what comes out of the camera than what goes on in front of it.

"I don't like video," says Del Rio. "It's

not as romantic-looking as film, though some people say it's getting better."

One actor said video was great for the younger performers, but made the older ones look like hell.

"It was nice to walk into a movie theater and see my pussy six feet high, as opposed to trying to find it somewhere on a TV," laments Sharon Mitchell, but she quickly brightens. "I like the fact that it goes right into people's homes, into their bedrooms. You can entertain a lot more people that way."

Joey Silvera likes the way tape brings home the action. "It's more intimate than film. You can see into people. Film is distanced and hides things."

This point is quickly picked up by the bigwig at Essex, a company responsible for the recent shot-on-video triumph *10-1/2 Weeks*. "A lot of people like the 'closeness' of video," he states, with a profit margin to prove it, "especially when watching sexually explicit scenes."

### HARD-CORE HOLDOUTS

Essex is not bailing out of shot-on-film entirely. Last year they had 12 celluloid features; this year they hope to release six. There seems to be an ironic advantage to retaining a slice of the shot-on-film pie. "Film is a better selling point," says Essex's spokesman matter-of-factly, "because of a lack of theatrical product in the marketplace. We can just about make the same money shooting on film because of the foreign theatrical market. Hong Kong, Japan, Southeast Asia—they're not into home video yet. I'm waiting for the Russians next. Because of the foreign-market revenue, we can continue to release features on film. It gives a picture that much more exposure if we show it theatrically."

Essex's reasoning is not lost on Dick Witte, vice president of acquisitions at Caballero. "Anytime we put on the box that it was shot in 35mm, there's a difference in sales. You tend to push them more because of the investment involved. *Lust on the Orient Express* [a film X-travaganza in the old style] cost a lot of money, but we've sold a lot of tapes. The foreign marketplace is requesting it; cable is requesting it. When you take the ancillaries, as dwindling as the theatrical market might be, there's still a certain amount of money to be made."

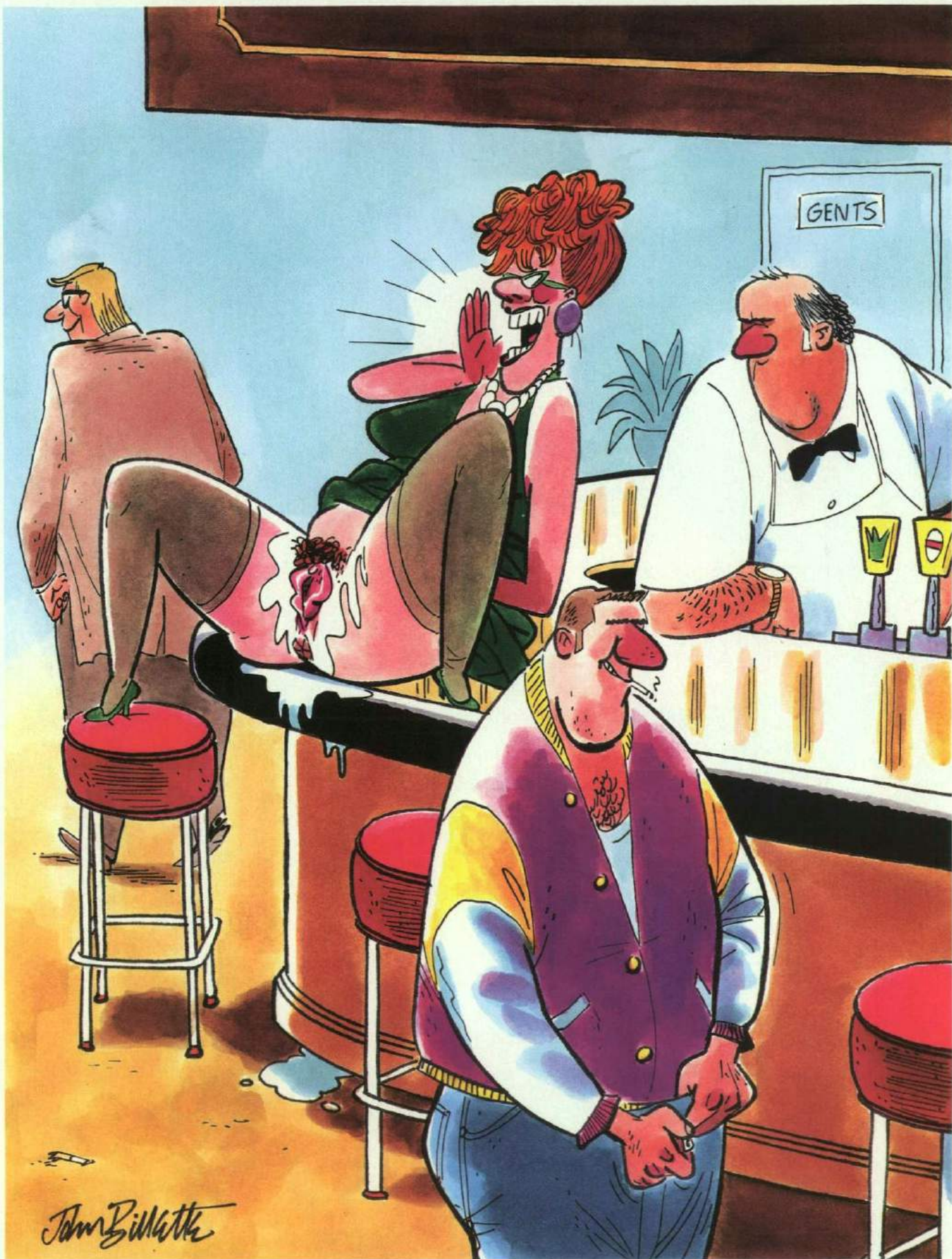
This attitude can only be good news to David Friedman, the Pussycat Theater chain he books, and other independent adult showcases operating throughout the U.S. "The video people themselves have a stake in keeping the theaters alive," says Friedman. "They are wise enough to know that a picture that has played in theaters has more recognition

*(continued on page 94)*



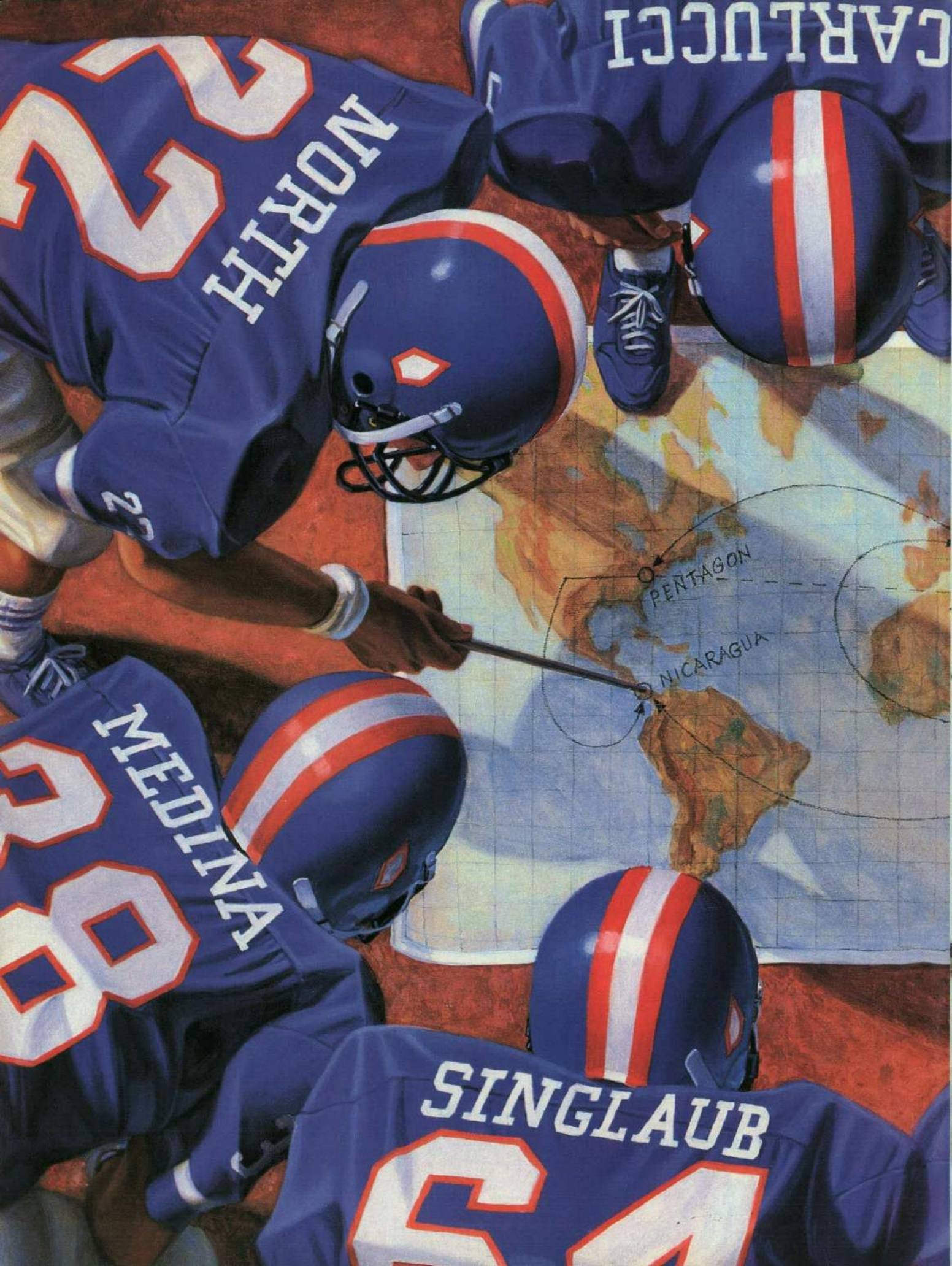
INAINE TINSELT





"Last call!"





CARLUCCI

NORTH

22

MEDINA

88

SINGLAUB

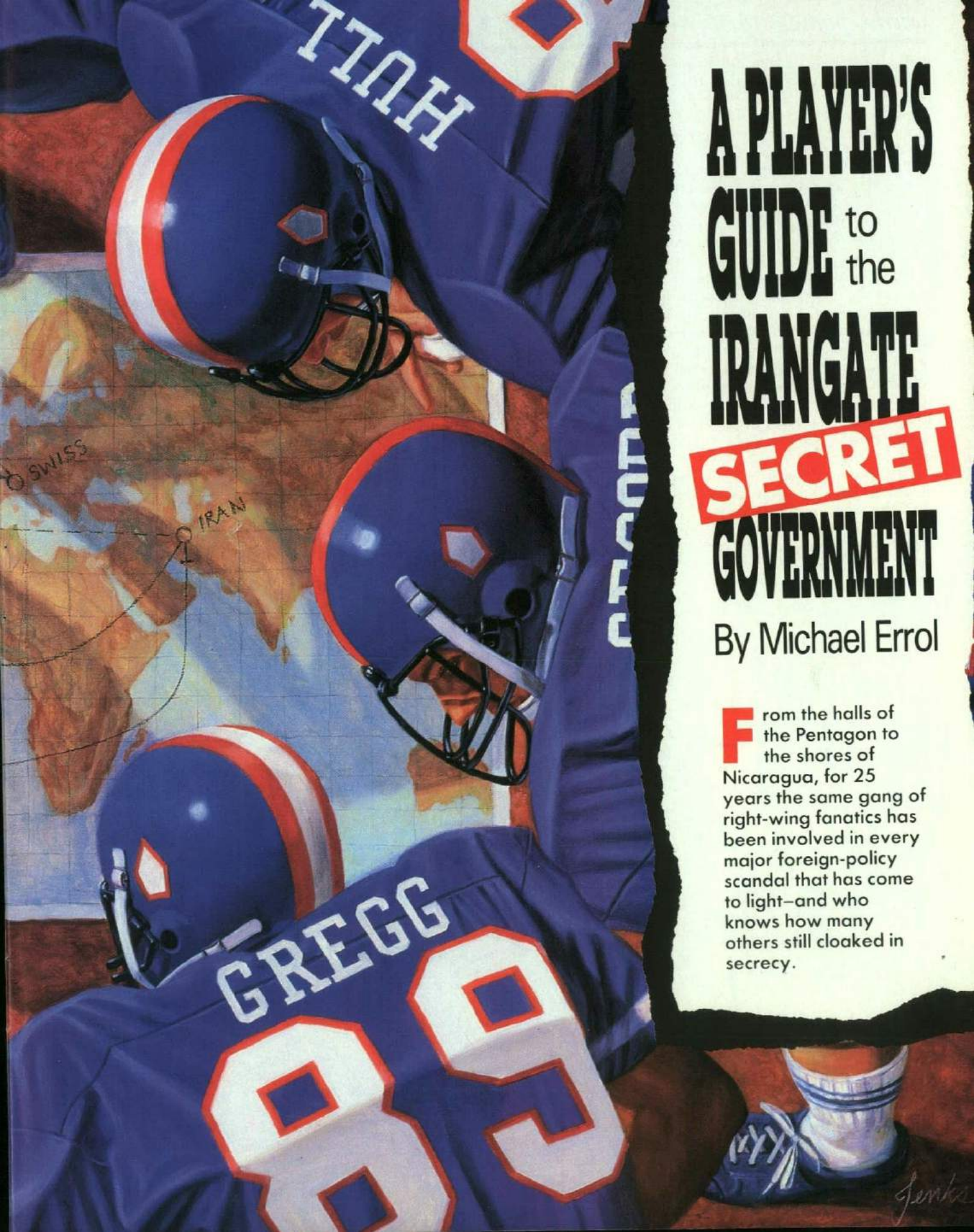
24

PENTAGON

NICARAGUA

GULF OF MEXICO





# A PLAYER'S GUIDE to the IRANGATE

## SECRET GOVERNMENT

By Michael Errol

**F**rom the halls of the Pentagon to the shores of Nicaragua, for 25 years the same gang of right-wing fanatics has been involved in every major foreign-policy scandal that has come to light—and who knows how many others still cloaked in secrecy.



## SECRET GOVERNMENT

*The evolving Irangate scandal has brought to light a murky demiworld of freebooting mercenaries. . . .*

It's what only can be called government-by-bargain-basement. It's the wholesale subcontracting of policymaking to private groups and individuals not responsible or accountable to anyone except the highest bidder.

The evolving Irangate scandal has brought to light a murky demiworld of freebooting mercenaries, back-street ex-generals, fifth-rate peddlers of geopolitical hokum, and unpredictable zealots who've been entrusted with crafting and enacting some of the most sensitive aspects of the foreign policy of the United States of America. This mongrel collection of blood profiteers was coordinated by the questionably stable, gung-ho Lieutenant Colonel Oliver North: a man obsessed with building a private force of freedom collection for his boss, Ronald Reagan, who, in turn, had trouble remembering just what it was he forgot and when he forgot it.

The shocking arms-to-Iran-for-hostages-profiting-the-Nicaraguan-contras scandal is only the latest chapter in a 25-year bloody history of the U.S. government employing private thugs to carry

out policies that it cannot publicly do for reasons of legality or just not wanting to shock world public opinion. The very same men who flew to Tehran with chocolate cakes and TOW missiles to butter up the Ayatollahs, these same men who set up an international network to supply the Nicaraguan contras at a time when Congress had outlawed aid to those forces, are the same group of freelancers who ran the covert U.S.-against-Cuba operations beginning in 1960, who conducted the "secret war" in Laos, who graduated to running the infamous Phoenix program in Vietnam, and who have helped overthrow targeted governments from Chile to Grenada.

In one dirty episode of covert war after another, the names of the same men used by Colonel North float to the surface: Richard Secord, Theodore Shackley, Thomas Clines, Felix Rodriguez and John Singlaub. Their political fortunes ebbed and flowed as different U.S. Presidents allowed more or less covert activity. The administration of Ronald Reagan has been a golden era for this secret team of expeditors and subverters.

## THE BOARD OF DIRECTORS

Singlaub, Secord, Shackley and Clines have been called the "board of directors" of Colonel North's private Irangate network. Yet these men had formed an alliance in the late 1960s when they teamed up to conduct the U.S. government's "secret war" in Laos. From 1966 to 1968 Singlaub, who has been serving as the Reagan Administration's primary private liaison and fundraiser for the Nicaraguan contras, was the head of the Studies and Operations Group (SOG) in Vietnam, whose task was to carry out secret attacks on neighboring Laos. These attacks, which eventually totaled some two million tons of bombs being dropped on Laos, produced the following stark, horrifying picture described by Fred Branfman, then a community worker in Laos: "Village after village was leveled, countless people burned alive by high explosives, or burned alive by napalm or white phosphorous, or riddled by anti-personnel bomb pellets."

In overseeing this carnage in Laos, Singlaub's deputy was Air Force General (now retired) Richard Secord who, along with Colonel North and Robert McFarlane, spent time in Iran conducting the arms for hostages deals. Secord has also surfaced as the head of logistics for the present-day private contra support network, running a number of companies that supply arms and aircraft to Ronald Reagan's "freedom fighters."

Working with Singlaub and Secord was Theodore Shackley, who was CIA Station Chief in Laos at the time of the secret war. Previous to that, Shackley was the top CIA officer in Miami, directing the covert and futile war against Castro's Cuba. After his stint in Laos, Shackley worked for the CIA's Saigon branch. Shackley, along with his deputy in Saigon and Miami, Thomas Clines, reappears in the Irangate scandal as a major link in the "private" supply chain to the contras.

Even Colonel North himself is thought to have served on the original Singlaub-Secord team in Vietnam, but there has been no confirmation of the fact. This due mostly to North's own record of covering up and rewriting his personal service history.

Most astounding, even though this "board of directors" had all had serious scrapes with the official American military-intelligence community, they maintained the confidence of that same community. General John Singlaub was, in fact, forced to retire in 1978 when he publicly defied President Carter's desire to cut back troop strength in South Korea. Shackley and Clines were forced to resign from the CIA during a Company housecleaning. Later they were both

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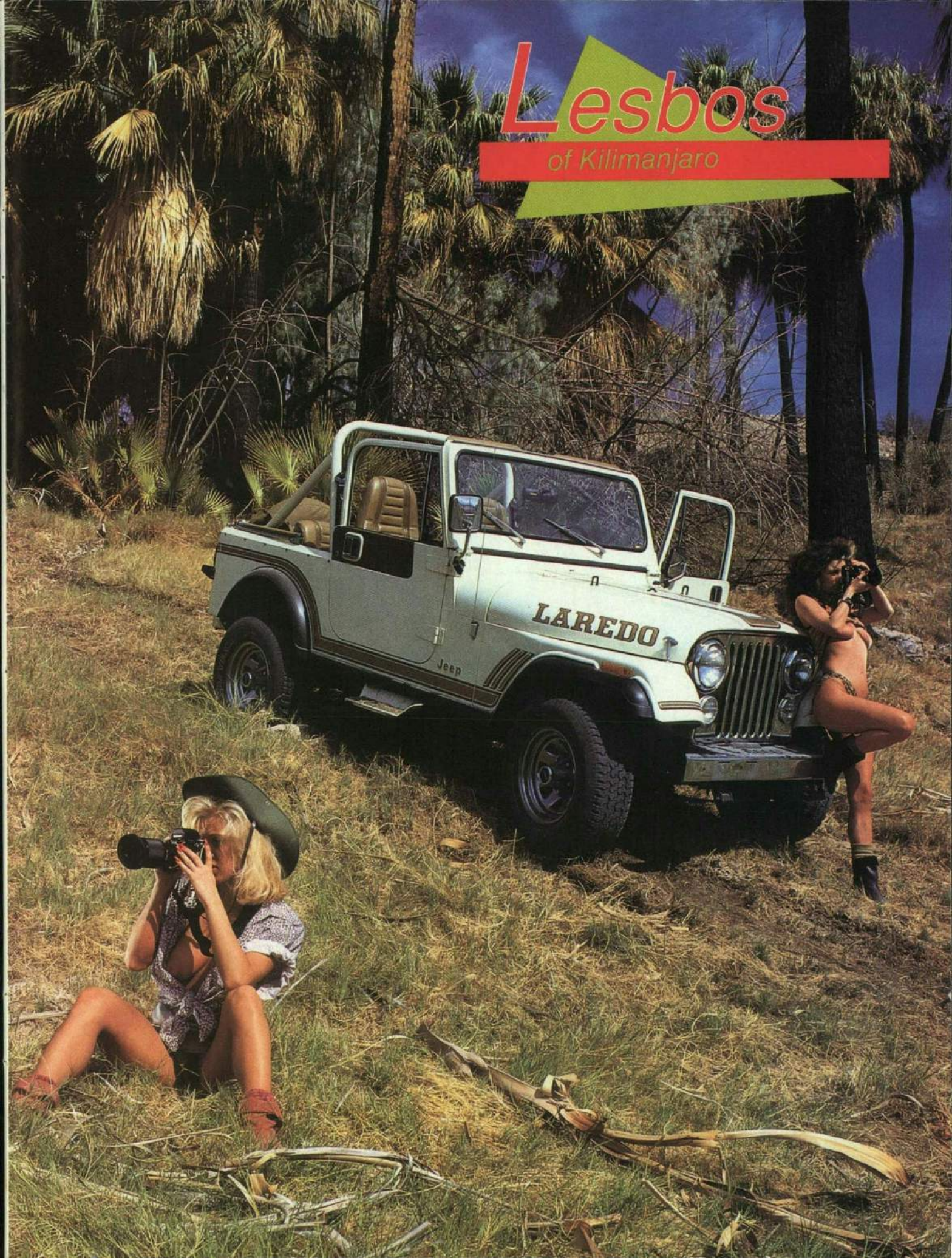


"Okay, class, if we can't have prayer in school, how about a sacrifice!"



# Lesbos

of Kilimanjaro















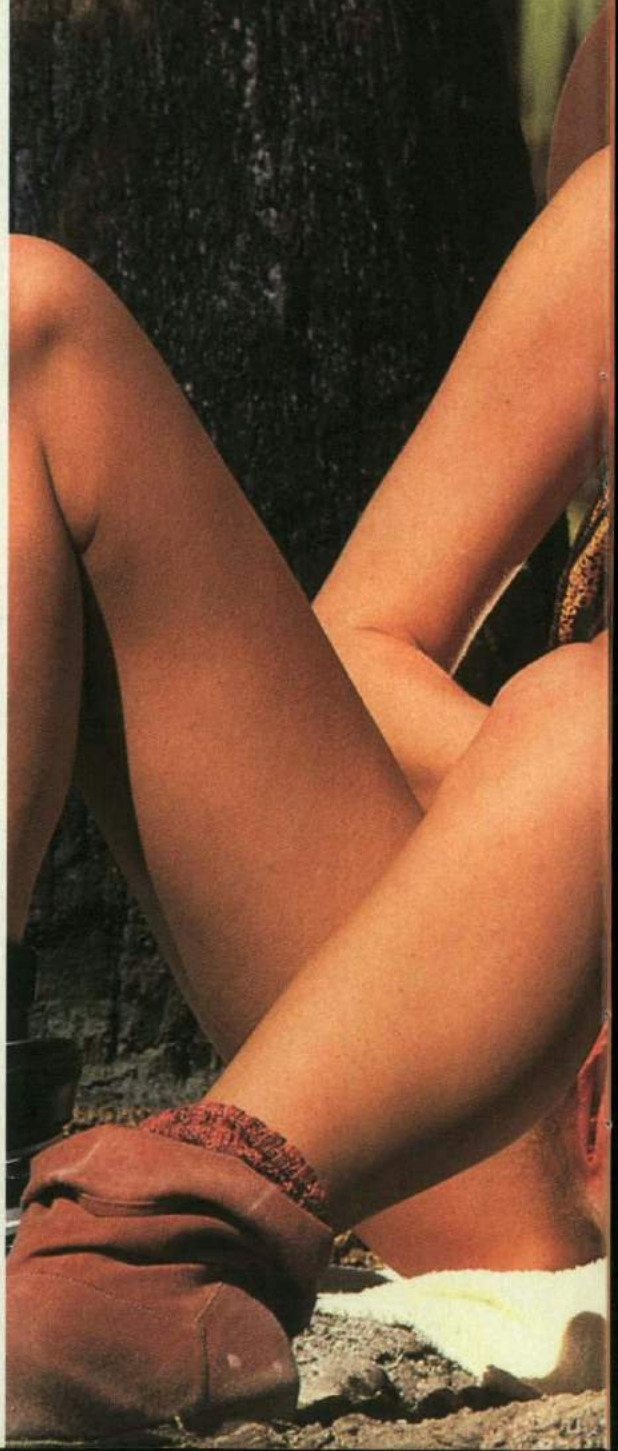
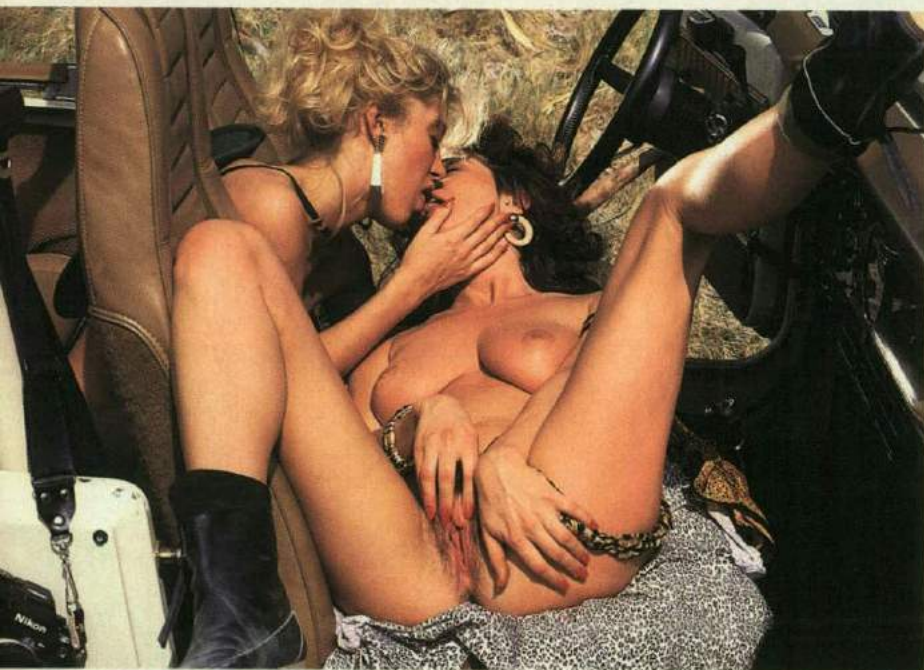








Hadley and Martha set out to get photos for Mutual of Topeka's Wild Kinkdom, but something more memorable developed. Equatorial heat and inner fires soon had the girls exposed to the sunlight and each other. Since they were hotter than the engine of the jeep, they practiced animal custom and applied a cooling tongue bath to one another. That only seemed to make their temperatures rise, and soon they were dripping. Although a few clicks went off in their heads, their long, hard lenses never came into play, the girls' focus having been drawn to earthier matters. We won't complain about them blowing their assignment, since we get a pretty good picture this way instead.







Photography by Clive McLean



## SECRET GOVERNMENT (continued from page 42)

*Singlaub has boasted of raising \$12 million in private funds for the contras. . . .*

suspected of involvement in arms sales to Egypt, reportedly ripping off \$8 million from the U.S. government.

Richard Secord was also suspended temporarily from his Defense Department post after he refused to take a lie-detector test on an investigation of the same arms deal. Secord was later reinstated by Frank Carlucci, ironically the man recently named by President Reagan to head up and "clean up" the National Security Council after the firings of Admiral John Poindexter and Oliver North.

### THE CUBAN CONNECTION

Those running the Iran/Contra operation out of the White House basement had a history that included not only Southeast Asian adventures, but also antics in the Caribbean. After the U.S. government assembled its mercenaries to fight Castro in the early 1960s, it found itself saddled with them when that covert war collapsed. Some of these Kennedy-era contractors were sent off to Vietnam. Such was the case of Felix Rodriguez, a Bay of Pigs vet who wound up working in the Singlaub war against Laos, only to re-

surface as another player in Irangate. Joining him in the newest operation were other Cubans who'd been recruited originally to work for the CIA to overthrow Castro, and who, 25 years later, were still being used as American cat's-paws, this time against Nicaragua.

It's nearly impossible to sort out these myriad connections, spanning continents and decades, without some sort of guide to the major actors involved. Take a look at the guide below. Cut it out and save it. It will probably come in handy when the next "secret" war is "revealed."

### RETIRED ARMY MAJOR GENERAL JOHN K. SINGLAUB:

The head of the extremist World Anti-Communist League, Singlaub is the primary link between the White House and the contra resupply effort. Also acting as head of the U.S. Council for World Freedom, Singlaub has boasted of raising as much as \$12 million in private funds for the contras, much of it during the period that official U.S. government funds were suspended by Congress. Singlaub claims he worked under the direct patronage of

the National Security Council and of President Reagan, and admits to having made several "inspections" of the contra forces he has supported. His first military assignment came during World War II when he was assigned to the CIA precursor, the Office of Strategic Services. During the U.S. war against Vietnam, Singlaub came to head the Army's Studies and Operations Group (SOG), which directed much of the covert side of that war. Apart from his involvement in the secret war against Laos (see above), Singlaub also oversaw the notorious Phoenix Program that was responsible for the assassination of tens of thousands of Vietnamese. The former general is also a luminary in the netherworld of domestic right-wing extremist politics. He serves as director of the Council on National Policy, an organization that supports contra PR activities in the U.S., and was a member of the board of the Western Goals. That organization has been accused of compiling intelligence dossiers on American liberal and left-of-center political activists. Singlaub has also been identified as the man who persuaded two foreign governments—presumably Taiwan and South Korea—to make substantial cash donations to the contra cause. Currently, Singlaub is in the Philippines, where he claims to be searching for sunken treasure. But some columnists in Manila have accused the former general of setting up yet another covert operation, this time to support the forces of ousted dictator Ferdinand Marcos.

### RETIRED AIR FORCE MAJOR GENERAL RICHARD SECORD:

Secord, who was the number-one man in actually getting the goods to the contras, also accompanied Robert McFarlane and Oliver North on their mission to Iran. As top arms supplier to the contra forces, Secord's involvement with that cause dates back to 1982. According to *U.S. News and World Report*, in that year Secord was running a clandestine operation—under Pentagon supervision—that moved to the contras tons of PLO weapons captured by Israel during its invasions of Lebanon. The next year, 1983, after moving out of the government in the wake of several scandals, Secord went into private business, but kept working for the same customers. Working with the National Security Council, he set up an elaborate transnational supply network, so that by late 1985 his group was carrying out most of the refurbishing of the contras. His operation, with full support and knowledge of White House staff, was moving arms to the contras through a port in Honduras and airstrips in Costa Rica. Secord is also associated with the

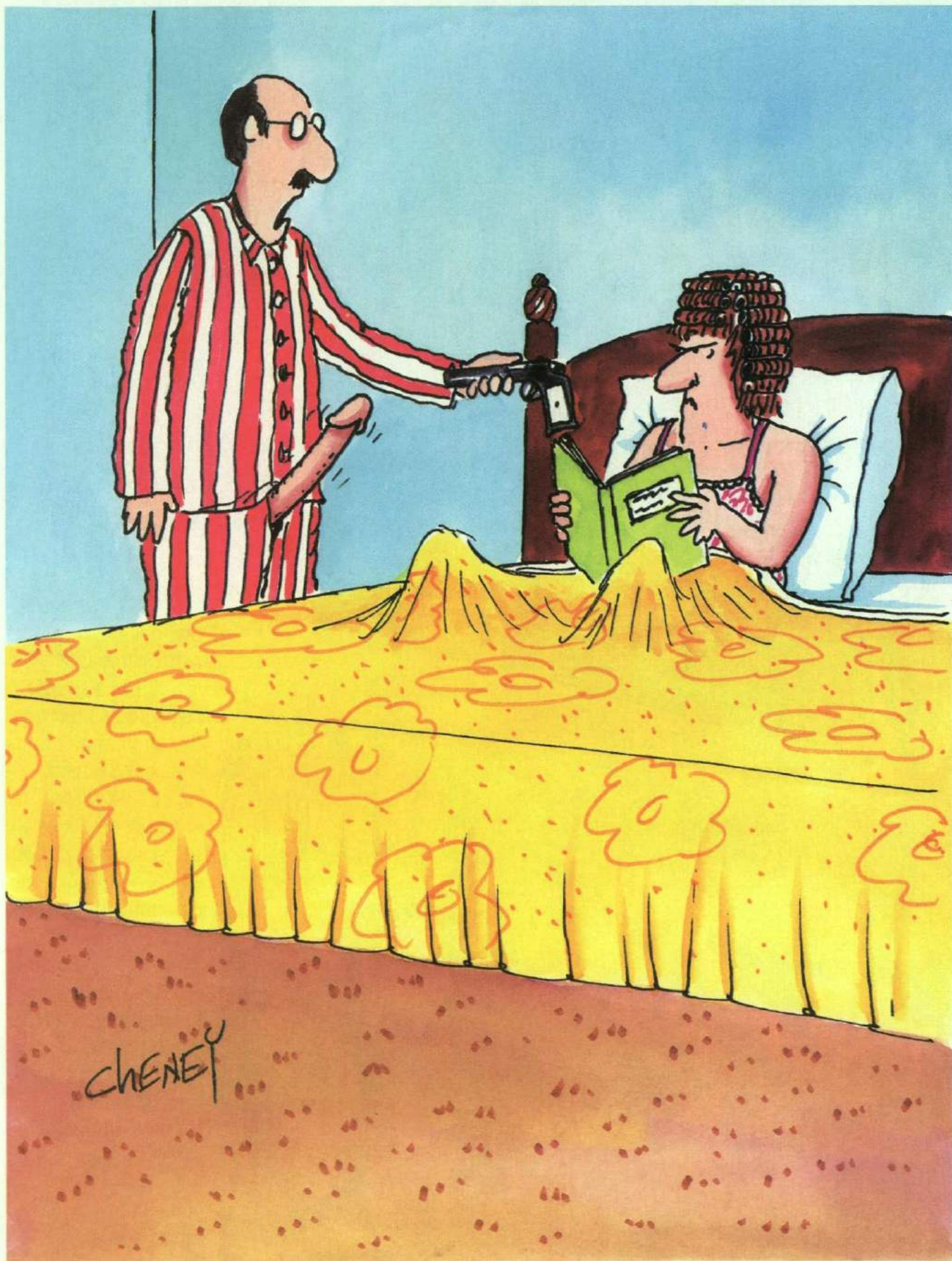
*(continued on page 86)*

AUGUST HUSTLER



*"I'm so glad I met you. My last boyfriend was this weird, bisexual, Haitian drug addict!"*





"Please, Mildred, if you're not going to fuck me, then put the poor thing out of its misery!"





# Little Miss Muff



She has the innocent expression and schoolgirl airs that scare some men off, but encourage others to use the tender touch that turns Sally on. One look at the schoolgirl charm of her bedroom and the youthful naivete' of her eyes and, "Some guys assume I'm jailbait. Actually, I'm not only legal, I could teach them a few things." Before the validation through experience can take place, Sally is prepared to persuade with two forms of ID. "Hey, it's nice to be treated like a fairy-tale princess, but a girl's also gotta get laid."





PHOTOGRAPHY BY JAMES BAES























# Chester the MOLESTER



WAINETINSLEY?

"Shit—it's your husband! How did he know you were here?!"



# FRIEND I

**N**orton Bear was war dancing between the legs of Queen Jean in the back of Jimmy's old Buick. Whamming a heavyweight chunk of Native American salami into the woman my best friend intended to marry. I had to act. Since Norton stands 6-8 on level ground and his shoulders block out the sun, I gave deep thought to the options before making my move.

Number one: I yank open the door of the car, catch that brave by the ear and holler, "Stop!" Then, I do my best to break his hands with my face. I weigh 127 and stand 5-3. The Bear has bigger breakfasts.

Two: I run back to the Buzz-On-Inn. Inside, Jimmy was doing his Friday night arm-wrestling putdowns. If I said Indian and Queen Jean in the same





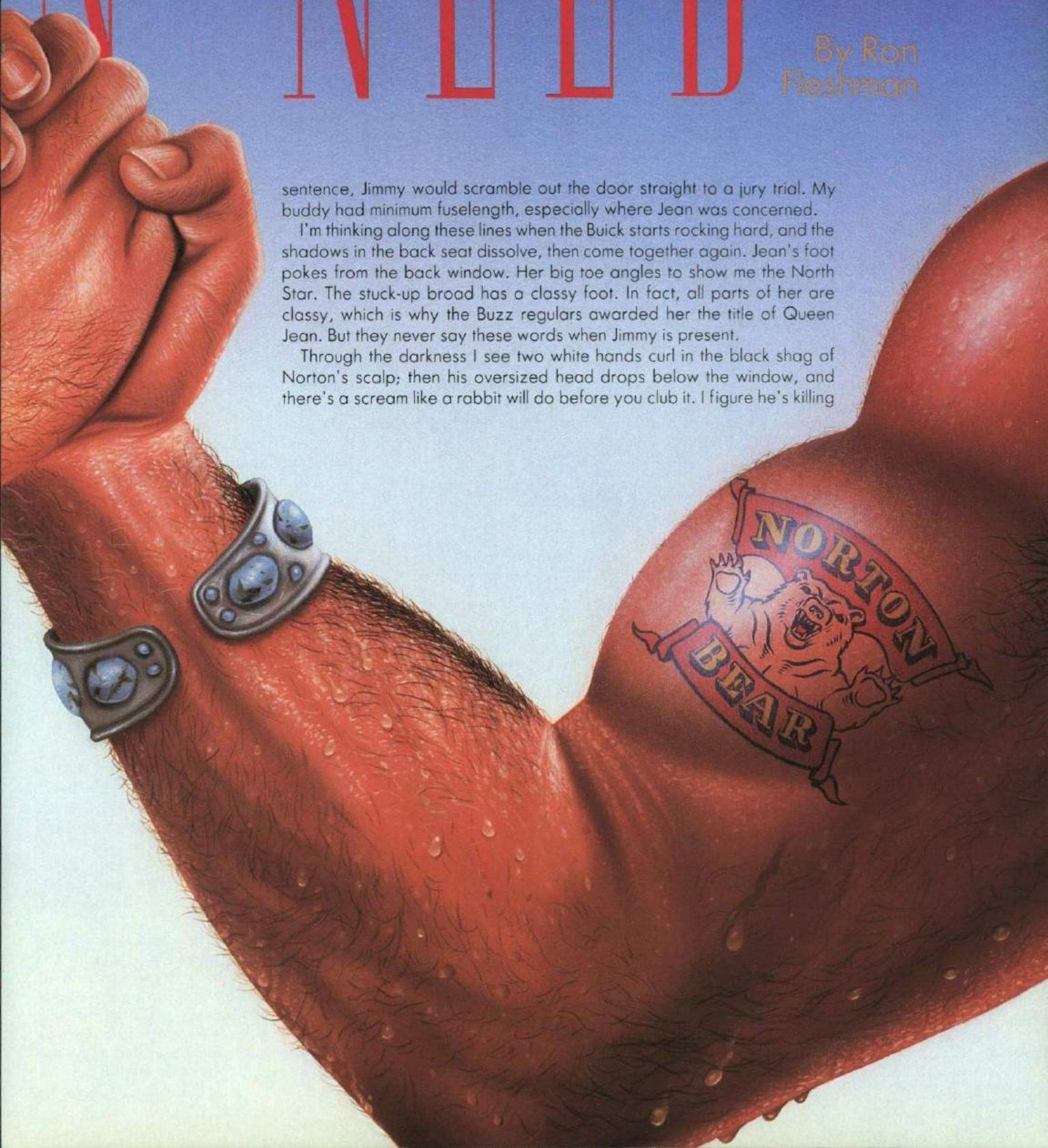
# WANTED

By Ron  
Fleshman

sentence, Jimmy would scramble out the door straight to a jury trial. My buddy had minimum fuselength, especially where Jean was concerned.

I'm thinking along these lines when the Buick starts rocking hard, and the shadows in the back seat dissolve, then come together again. Jean's foot pokes from the back window. Her big toe angles to show me the North Star. The stuck-up broad has a classy foot. In fact, all parts of her are classy, which is why the Buzz regulars awarded her the title of Queen Jean. But they never say these words when Jimmy is present.

Through the darkness I see two white hands curl in the black shag of Norton's scalp; then his oversized head drops below the window, and there's a scream like a rabbit will do before you club it. I figure he's killing





## FRIEND IN NEED

*Norton has his paws cupped under the broad's squirming ass, and his whole body is thumping back and forth.*

her, and I get closer, but the screechy sound turns into a low, grunting noise—ugh-ugh-ugh-ugh—and Queen Jean's face bobs up, then sinks, in perfect 4/4 time. She's singing accompaniment to his plowing, and it's a happy song. *I really oughta do something*, I'm thinking, and tip-toe right next to the Buick to see better.

Norton has his paws buried out of sight, cupped under the broad's squirming ass, and his whole body is thumping back and forth. His neck is twisted in an uncomfortable angle so he can chew on one tit and, as I'm watching, he spits it loose and commences gnawing the other. Jean's eyes are closed. Her mouth hangs slack, and the "ugh-ugh" noise comes from those lips that never smiled at me.

Neither saw me. That was okay, because I hadn't decided what to do. See, if Jimmy made Norton a good Indian, they'd drag him to the Standardtown jail. That meant he couldn't take the boat out, meant he wouldn't need a hand with the nets, meant I'd be out of a job. Forget that. Anyway, what good would it do? If my best buddy is jailed again, would Queen Jean be less of a pig? I look down

at those high-class schoolteacher tits all toothmarked and slobber shiny from Norton's mouth. *No*, I think. *A pig is a pig. Nothing changes that.*

Now that I knew she wasn't keeping it for Jimmy, I didn't feel the same about her. I mean, if she opened her purse for a reservation buck, then why not me, a regular white man? I'm not big like Norton or Jimmy, but I can do okay churning the foam, particularly with a piece of quality ass. *It would be like warm ice cream*, I thought. A damn sight better than May Howard's girls in Standardtown, who stink like a sour bait bucket.

So I'm figuring all this, and the rust-colored Buick is squeaking on its leaf springs, and then Norton starts his noises. Like calling an elk in from the deep timber to get shot. Loud and strong, no room for another sound. I ease away as he's finishing. I slip through the Buzz-On-Inn door just as that perfect white foot disappears from the Buick's window. I didn't have to do anything, which, like they say, is still doing something.

We passed the jetty at three a.m., and worked around Point No Point for two

days. We boated enough fish so Jimmy nearly broke even. He collected the cannery payoff, counted out my share, then we hiked to the bank where he left the rest of it. When he came back onto the street, Jimmy was smiling. He punched me on the arm. "I'm safe now."

"What do you mean 'safe'?" I asked him. "You're broke. We can't fish again until the Indians take their quota, and you got another payment on the boat due before then."

"Damned poor show for a man, right?"

"Yeah," I said, "so why are you grinning?"

"A guy with empty pockets shouldn't get married." It was clear then. Jimmy had picked the best-looking woman from Shelter Bay to Standard—maybe clear down to Tacoma—and told the world he was going to give this schoolteacher his name, but each time the date approached, he came up busted. They'd fight, make up, then push the ceremony back six months. I expect he figured Jean was content, since she waited. He didn't know what I'd seen. I guess the queen got tired of waiting for the wedding night; so she went with Norton Bear. But that meant Jimmy wasn't doing her good enough. It didn't figure; so I asked.

"Jimmy, do you and Jean...make out?"

My old pal grabbed the straps on my coveralls and hoisted me so we looked eye to eye, and my feet dangled six inches above the ground. "Anybody else says that, I'd kill 'em." He lowered me and rubbed my head. He knows I hate that.

"I never touched her," he said. "Not that I don't want or she don't, but it's this thing I got. All my life, everything I owned was thrown away or give up on by somebody else. My clothes, my dog." He rubbed my head again. "Even my best pal. When I get married, it's going to be fresh and new."

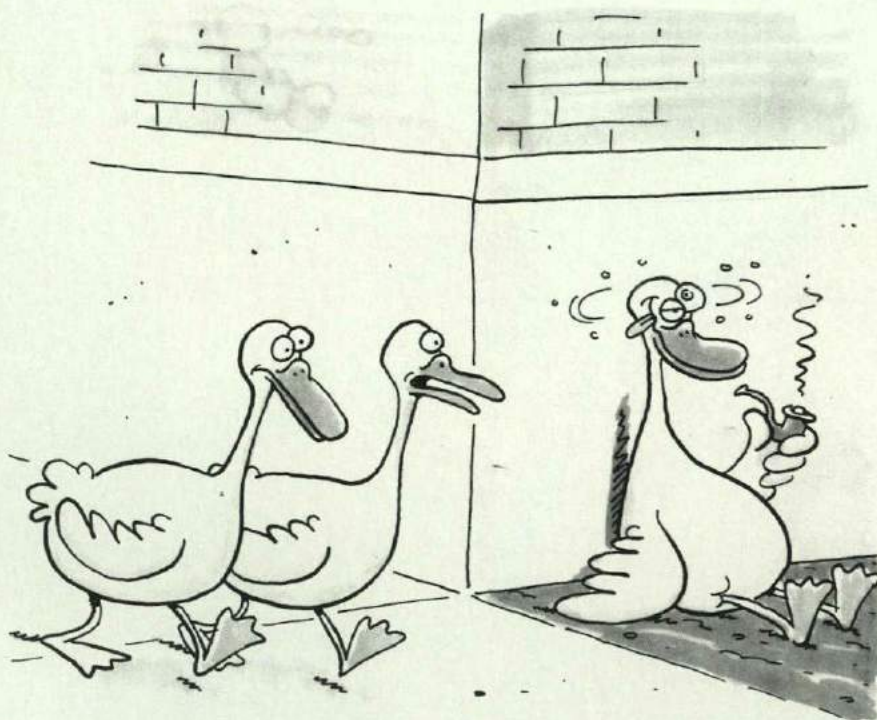
"She's quality," I said and turned my face so he wouldn't see I resented that crack about me.

"Damn right." He paused. "That's what scares me, I guess. Why I hold back. Jean doesn't care that I'm broke. She's got plenty saved and has a good job." He shook his head. "I have to be crazy."

*You are*, I thought. *And you'd be a lot crazier if I told you about Norton Bear*. But, of course, by this time there was no way I dared speak.

We worked at the cannery when the reservation boats brought in their catch. It's a bitch in that old corrugated iron building with the sun baking down; the stench from the vats mixes with steam, and there's really no ventilation. We ran 12-hour shifts, and I was glad when the

(continued on page 78)



collins

"Poor slob... he's hooked on quack!"







But is it sex?







**T**hey might not know much about art, but these patrons of passion sure as hell know what they like. Abstract impressionism won't hold their interest long when they can brush up on the finer strokes of cock, or immerse themselves in the intricate motion of wet pussy. The gallery has never seen such a sensational opening; perhaps the key to enjoying art has nothing to do with good taste, as long as you taste good.









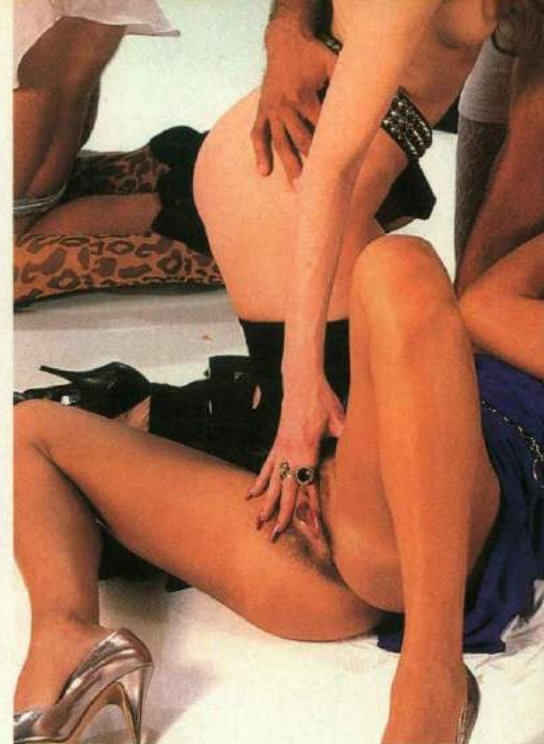


















## FRIEND IN NEED (continued from page 68)

*I cut him. Or, it was more like a stab, at least the first couple were. I got carried away pretty quick.*

last day came, even though it meant the end of folding money for a while.

The cannery closed, except for the tub of gunk where they cook the offal and chancy scraps for pet food or fertilizer. It bubbled away and perfumed the air, giving Jimmy and me an extra reason to hustle while we hosed down the place.

Jimmy finished his section, then gave me a hand, and we wrapped it up. He stowed the swabs and slipped into clean dungarees, while I secured all the valves with an eight-inch pipe wrench. Suddenly, from over our heads, Norton Bear hollers. He was standing on the catwalk that stretches over the vats.

"You assholes missed a spot."

"What the fuck is he doing here?" Jimmy says.

Norton wore a new blue shirt with yellow roses sewed on the pockets, and he waved a bottle of Gilbey's at us. "You paleface fuckers best haul ass," he said. I saw the bottle was on empty.

"How ya' doing, Norton?" Jimmy called. "How they hanging, bro?"

Norton answered him right off, but I swear the buck was staring at me when he

spoke. "Ask the squaws. Ask Queen how the Bear hangs, white boy."

Jimmy slipped on the wet cement floor while getting to the ladder, but it was okay. Norton Bear was willing to wait. I followed. They were at it when I got to the catwalk. I still had the pipe wrench.

Jimmy was a fist fighter and Norton was a brawler, but with a savage's tricks. My buddy spread Norton's nose a little flatter and made the blood flow, and the Bear flipped Jimmy off his feet and drop-kicked his ribs. When Norton bit Jimmy's arm, he got a fist in the privates.

They wrestled like two monsters from a horror flick. Norton had his man in a reverse half-Nelson, and Jimmy was heaving to dislocate the Indian's arm. I snuck forward, hauled back, and whammed the wrench against Norton's knee. He grunted once, then his leg buckled, and he twisted and fell. There was a snap like dry wood. Jimmy had broken the Indian's arm. Norton passed out. Not so fucking tough after all.

"You little shit," my buddy said. "Why'd you butt in?"

"Take it easy, Jim. This guy's no good."

I held the wrench a little tighter.

He shrugged me off and bent over Norton. Peeled back his eyelid and stared inside. "On his worst day, this Indian is a better man than you'll ever be," he said. "I'm getting an ambulance."

"Norton's alright. He'll come to in a minute and be kicking ass."

"Then I'd make tracks." Jimmy sneered at me, his longtime, now-ex-pal, then walked away. "I'm coming back in 15 minutes. You'd better be gone."

Fifteen minutes was enough. I had Norton's wallet ten seconds after Jimmy closed the outside door. I pulled out a \$100 bill, a bunch of 20s and some others. No Indian needs so much. I tossed the wallet into the bubbling vat below.

Norton groaned, then opened his eyes. "What you doin'?"

I didn't say a word, just took out my Buck knife and showed it to him.

"I'll make you eat that," he said, and flailed at me with his good arm.

I may be little, but I don't take such treament off nobody white, and sure as hell not no redman. I cut him. Or, it was more like a stab, at least the first couple were. I got carried away and pretty quick. He didn't move anymore, and his new shirt was a rag. No more yellow roses.

I dragged the dead carcass along the catwalk until it was positioned just right. "Norton," I said, "you'll never guess what comes next." Then, I pushed.

Hot gunk splashed over the side of the vat, but I cleaned the area with a wet swab, grabbed Jimmy's dirty work clothes and left the cannery.

Queen Jean lived in a cabin by the schoolhouse. At this time of night, when the coyotes brag to each other, it was very private. I tapped on the door.

Her hair was around her shoulders. Behind her, the fireplace crackled, and the light made it look like gold. Jean recognized me. No smile. She wore a flannel shirt, top two buttons undone, and a pair of thermal knit bottoms.

"Did something happen to Jimmy?" she said. *Oh, you phony bitch*, I thought, and put on a serious face.

"Jimmy's in trouble." Her mouth dropped open, and I shoved past her and closed the door. I waved the fish-smelling clothes in her face. "He's killed Norton Bear."

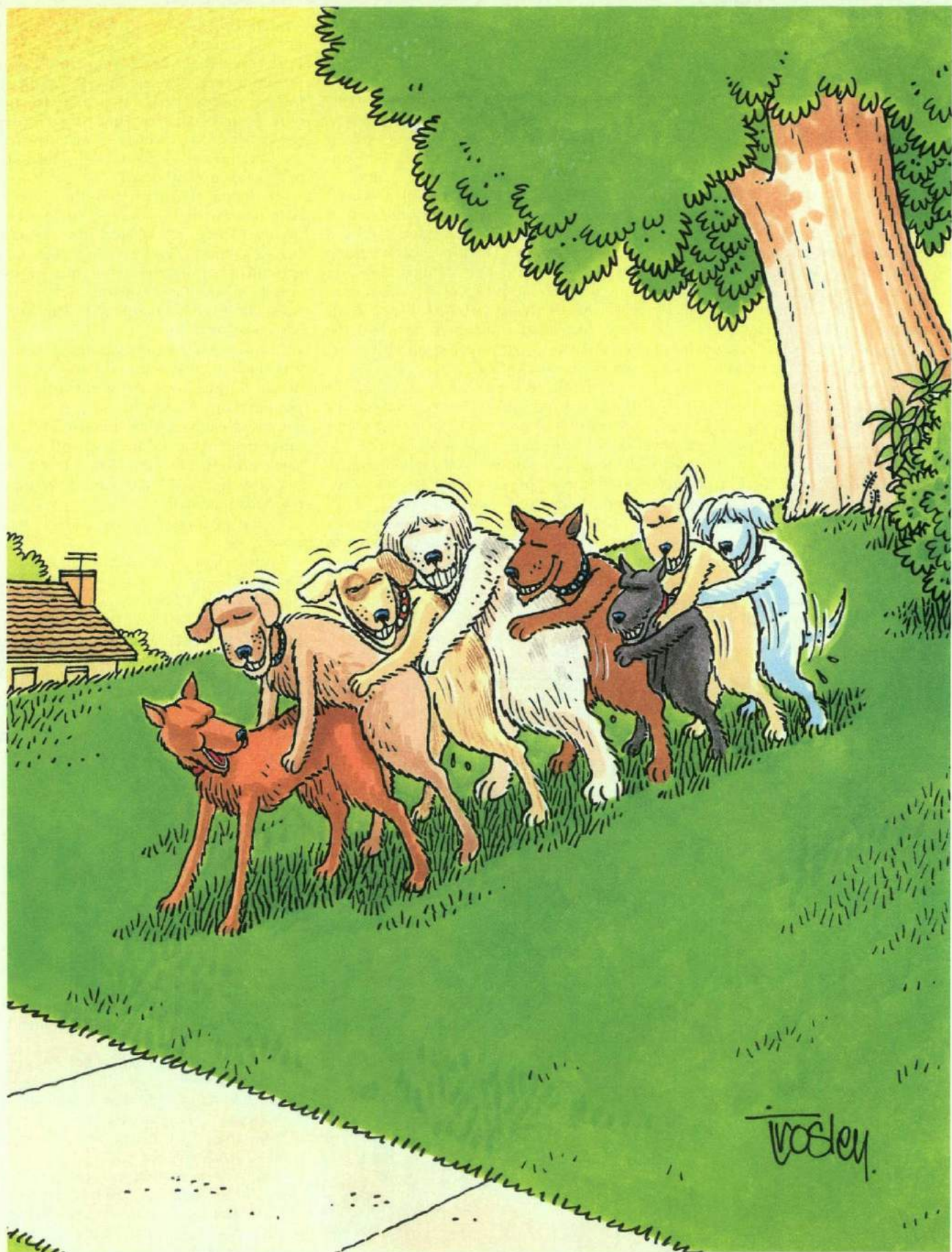
All the spunk drained from that stiff-necked bitch. "How . . . what . . . ?" she says, then starts to cry. Hah. Real quality don't fall apart under pressure. She was, like I said, only a pig.

We stood near the black-bear rug in front of the fire. I imagined how Queen Jean would look spread-eagled on black fur; then I shoved Jimmy's clothes into her hands. "You got to tell that Jimmy and me came here an hour ago to clean



"This is horrible! Where's your mind been lately, boy?!"





"Fantastic! Quick, somebody go call the 'David Letterman Show'!"



## FRIEND IN NEED

*Her hips rocked in short strokes, and I could feel her flags working at the head of my cock.*

up. Get these in the washtub right now." She moved to obey, but slow. I sprinkled Norton's money over the black fur; then I followed her.

She filled the washtub, and while she was stirring Jimmy's duds, I stripped, first removing my Buck knife. I handed her my clothes, and Jean saw I was naked. She turned away. Just like she hadn't seen my crank pointing right at her.

*The hell with it*, I thought, and laid the open knife along her throat.

"What is this?" she says. "Jimmy didn't kill anyone, did he?" Cold as ice now. Playing the role. She turned, and I let the Buck's point rest on her curved belly.

"Forget Jimmy, Queen Pig. Right now, I'm number one on your list." I caught the front of her shirt with my free hand and ripped. There they were, twin melons with fire-red points staring right at me. She moved to cover herself, but I smacked her arms away and grabbed one of those strawberries between my thumb and fingers. I twisted. "Rough is the way you like, right?" I figured on cutting one of those nips off and taking it with me afterwards as a souvenir.

I led her back to the fire and shoved her down. Her eyes watched me without blinking, and I felt like cutting her, but she scooted towards me on her knees.

"You don't need the knife," Jean said. I jumped back when her hand curled around my shaft. She giggled. "What's wrong? Afraid?" The bitch was laughing at me. Hell, I'd only jumped because she'd taken me by surprise. She kicked off the thermals and spread her body over the dead Indian's money and the dead bear's coat. "Come on. It's what you've been wanting."

I shook my head. "I ain't stupid," I said. "You got Jimmy, but you put out for Norton. And now you want me?" I pointed the knife at her. "It don't figure."

Jean said, "Aren't you man enough?" Her knees opened wide. "It's my body, and I fuck who I want, little boy."

I dropped the knife and arched over her. "This boy's gonna show you things to remember for the rest of your life." Considering my plans, that wasn't no lie. I rammed it home. It was tight and dry like the way she'd always looked at me. "Come on, pig," I said. "Do it."

She frowned. "Are you in yet?" Son of a bitch. I'd show her. I reached between us and caught her with both hands. Peeled her open like a grape and never missed a beat. Are you in yet! I grabbed her ass and went back to drilling for the core. Jean didn't say a word. It got looser down below, and wetter. Sweat covered me, and our bellies made a slapping noise as I jacked up and down.

At first, I wanted to make her love it. After a while that was a drag; so I worked my own thing. I was hard, but nothing else. I couldn't come. I rode high and ground at her slippery oyster, burying my crank to the hilt and twisting every which way, but nothing happened. The bitch was cheating me.

"I know what you're doing," I said. I was ready to pull out and have her give me a blowjob when the sound of gravel popping and the lowthroated growl of a car came from outside. I started to pull out, but Jean moved her legs and locked them around my waist. The muscles of her cunt tightened and sucked me in. A car door slammed.

"What's wrong?" she said. "Don't stop now."

I was locked in, and damned if it didn't feel good—slippery, wet and grainy all at the same time. "I heard a car."

"It's the wind. Don't stop. Fuck me."

I looked in her eyes. They smiled back, and right then I was sorry for thinking about the knife. Her hips rocked in short strokes, and I could feel her flags working at the head of my cock. I ducked my head to lick one of her breasts, and she lifted it to my mouth. There was a sound outside. I let go.

"Ohhh, why did you stop?" She grabbed the back of my neck. "Suck them. Do it. Do it all." Her legs released me and opened wide like a frog's, and I was deep inside her. There was another sound.

"Raccoons," she said, then dug sharp fingernails into my ass and started rocking again. I did this to her. I had the power, man. I was stronger than anyone, Indian, white, no matter. Jean bucked like a 440 connection was jammed in her ass. I looked up and saw Jimmy's face in the cabin window.

He roared, and I tried to get free, but her legs scissored around my waist. Jimmy was banging on the door. "Jean!" he hollered. "Hang on, baby."

"You knew. You heard him before." I tried to break free.

"You're a short dick, but your ears are fine. Better fuck me, creep," she said. "It's the last thing you'll ever do." Then, Jean pulled my face between those bouncing tits. The cabin door crashed off the hinges, and I moved my hips like a machine. I had to hurry.



*"The Lord done put the mojo on his dick!"*



# Beaver Hunt

Barbara, 23, is a housewife from Tacoma, Washington. She likes reading and exercise, and her fantasy is to be rubbed all over by five guys in front of a large audience.



Photo by Friend

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Photo by Husband



Mandy is a Southern belle from Decatur, Georgia. The 21-year-old secretary is into modeling, dancing and travel. Her fantasy is to model nude for HUSTLER photographers.

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Photo by Boyfriend



S. D., 31, is an account manager from Smyrna, Georgia. She's into reading, needlepoint and swimming, and her fondest sexual fantasies revolve around exhibitionism and threesomes.

Photo by Friend



A 31-year-old housewife from Pennsylvania, Dee's hobbies are reading dirty books and masturbating. She fantasizes about making hard-core movies with her boyfriend "that show cum-dripping shots and real hot stuff."



Photo by Husband

Twenty-year-old Cathy of Omaha, Nebraska, is a veterinarian's assistant. She enjoys horse shows and road trips to the river. Her fantasy is to be approached by two gorgeous guys while on the beach, and to make love to them at sunset.



Photo by Husband



Lake Elsinore, California's Sharon is a 22-year-old cashier who loves singing, playing guitar, camping, fishing and hunting. She says her fantasy is to be "tied down and surrounded by horny men who can't get enough. . . ."

Photo by Friend



Cynders, 30, is a truck driver from Banning, California. Her hobbies are motorcycle riding and turning men on, and she fantasizes about being a centerfold, or appearing in an X-rated movie.

Photo by Friend



Allentown, Pennsylvania, is home to 24-year-old Michele, who loves skiing, volleyball, bowling and sex. She's a full-time mother, and her favorite fantasy is to make love in the moonlight on the beach.



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## SECRET GOVERNMENT *(continued from page 50)*

*Swiss bank accounts that investigators believe were from the Iran arms sales are under Secord's name.*

private Stanford Technology (which he set up with the Iranian-born former arms supplier to the Shah, Albert Hakim), which is connected to companies in Switzerland that have funneled profits from the Iran arm sales to the contras. Stanford Technology was also regularly telephoned from the El Salvador-based safe house where Eugene Hasenfus lived before his contra resupply plane was shot down in October 1986. Many of the Swiss bank accounts that investigators believe were the repository of the sums transferred from the Iran arms sales to the contras are under Secord's name.

Said to be a close friend of Defense Secretary Casper Weinberger, Secord's penchant for "black" covert operations goes back decades. As an assistant to Singlaub during the Indochina conflict, Secord directed air operations in support of the CIA's secret war in Laos. His career also includes a stint as head of the U.S. Air Force grouping in Iran from 1975 to 1978. In 1981 he was named deputy assistant secretary of Defense for the Middle East by President Reagan, and, prior to that, he was asked to plan a 1980

rescue effort for the Iranian hostages—one that never took place.

### THEODORE G. SHACKLEY:

A "consultant" at Secord's Stanford Technology, and himself an essential part of the contra-support network, Ted Shackley has a long CIA history. Directing the dirty war against Castro as Miami CIA chief in the early '60s, he went on to work with Secord and Singlaub in Vietnam and Laos. He then helped destabilize and eventually overthrow the Chilean reform government of Salvador Allende in 1973. A few years later he was instrumental in the CIA role in ousting Australia's Labor Prime Minister Gough Whitlam via use of the so-called Task Force 157 of U.S. Naval Intelligence. A lawsuit, filed by the Washington-based Christic Institute against Shackley and many of the other men named in this article, alleges that Shackley helped finance one phase of the CIA Phoenix Program in Vietnam with money from opium trading. Shackley worked as the CIA deputy director of global covert operations until he was forced to resign in 1978 when his

business partner (and that of Secord's), former CIA agent Edwin Wilson, was indicted (and convicted) for illegally selling arms to Muammar Gadhafi.

Two men who worked with Shackley in Miami, Donald Gregg and Felix Rodriguez, not only followed him to his post in Saigon, but also turn up being involved in the current Irangate scandal.

### DONALD GREGG:

Gregg is currently "national security aide" to Vice President George Bush. A CIA operations officer in Indochina from 1951 to 1979, Gregg is the main go-between for Bush and the contras. Gregg was in regular contact with Felix Rodriguez and recommended to Salvadoran Air Force General Rafael Bustillo that he cooperate with Rodriguez in the secret contra-support activities. According to the *Los Angeles Times*, Gregg also served as interlocutor in three meetings between Rodriguez and Bush—meetings attended by Oliver North.

### FELIX RODRIGUEZ alias MAX GOMEZ:

Rodriguez is the El Salvador-based operative accused by Eugene Hasenfus of being in charge of the portion of the Irangate network that moved privately financed U.S. arms to the contras via the Salvadoran Air Force base at Ilopango. When Hasenfus's plane was shot down last October 5, Rodriguez informed Washington of the fiasco by telephoning aides to Vice President Bush. Reports place Rodriguez in El Salvador as early as 1983, under the cover of adviser to the local government. But Hasenfus claimed Rodriguez arranged for U.S. mercenaries working on contra resupply to be outfitted with I.D. cards from the Salvadoran Air Force signed by General Bustillo.

Rodriguez, a faithful CIA regular dating to his involvement in the aborted Bay of Pigs invasion of Cuba (a time he worked closely with Ted Shackley), participated in the U.S. invasion of the Dominican Republic, then served as a CIA advisor to the Bolivian Army during the counter-insurgency against Che Guevara. Later, he once again hooked up with Shackley as a specialist in "lightning" helicopter attacks in Vietnam. Though officially retired from the CIA in 1975, Rodriguez showed up in Honduras in 1981 to help train the incipient contra forces. And in 1984, when U.S. aid was cut to the contras, he helped organize fundraisers for his contra cronies.

### LUIS POSADA alias RAMON MEDINA:

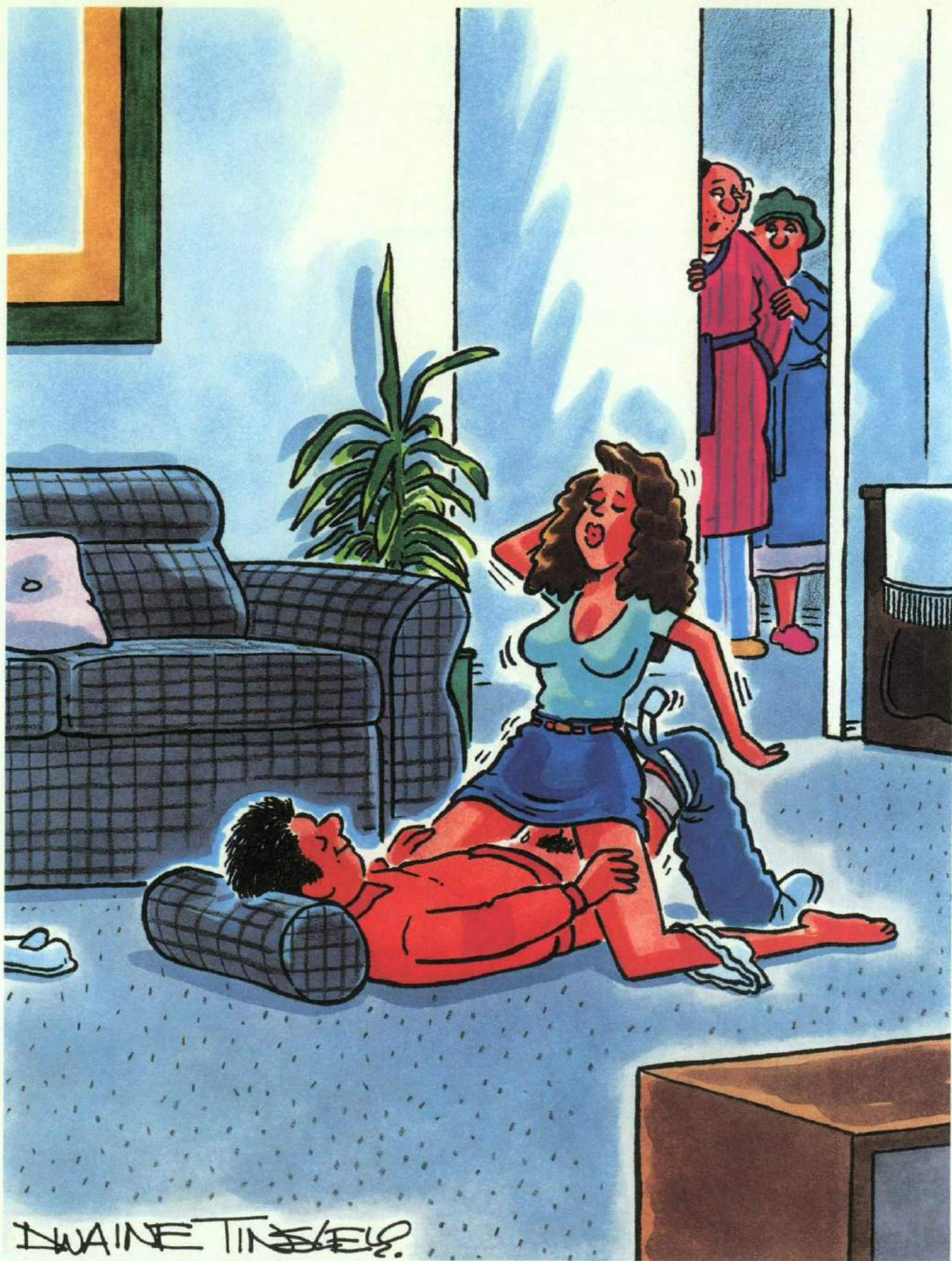
"Ramon Medina," named by Eugene Hasenfus as being number two in command of the Salvador-to-contra link in

*(continued on page 90)*



*"And how's mama's little liver lips today?"*





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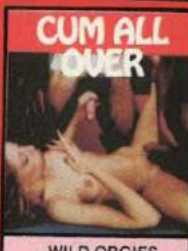
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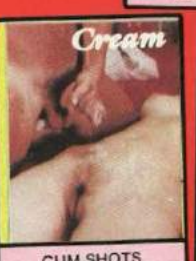


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## SECRET GOVERNMENT (continued from page 86)

*With Carlucci heading up the NSL, how sure can we be that another Irangate isn't already in the making?*

the Irangate chain, is also an international terrorist currently wanted by the government of Venezuela, from where he bribed his way out of jail. Medina/Posada had been serving a prison term for his role in the bombing of a civilian commercial Cuban passenger plane—a horrifying act that took 73 lives in 1976. Posada has worked with the CIA since 1960, first as an intelligence officer for former Cuban dictator Fulgencio Batista, and then participating in the Bay of Pigs invasion. Later, working for the Venezuelan intelligence arm, he moonlighted for the CIA in at least one botched attempt to assassinate Castro. Hasenfus later recanted his testimony regarding Posada's role, but the Nicaraguan government as well as *The Nation* magazine provided further documentation of his activities.

### RAFAEL "CHI-CHI" QUINTERO:

A Cuban-American businessman based in Miami, Quintero is accused of being a major arms supplier to the contras within the Secord network. Quintero is also a leader of the CIA-trained 2056 Brigade that was born out of the Bay of Pigs ad-

venture and later linked to a number of violent acts in the Miami area. The Christic Institute lawsuit alleges that Quintero, along with Felix Rodriguez and Luis Posada, were members of a so-called shooter-team that was planning the murder of Fidel Castro in a campaign aided by the CIA and organized crime.

### JOHN HULL:

An expatriate American, Hull owns an 8,000-acre ranch in Costa Rica near the Nicaraguan border. Though he denies any connection with the CIA, various reports allege that Hull received payments of \$10,000 a month for allowing his ranch to be used as a base and airstrip for the Nicaraguan contra forces. *Counter Spy* magazine says that planes taking off from Hull's ranch have crossed the Nicaraguan border and opened fire on local villagers. At least two captured mercenaries have named Hull as a major CIA contact in Costa Rica. Costa Rican-based journalists Tony Avirgan and Martha Honey, in their Christic Institute lawsuit, allege that Hull also granted landing privileges to Colombian drug dealers,

using the landing fees to purchase arms for the contras. The same lawsuit alleges that Hull was part of a conspiracy to murder contra leader Eden Pastora after Pastora refused CIA demands.

And finally . . . the capper:

### NATIONAL SECURITY ADVISER FRANK CARLUCCI:

Herein is revealed the hypocrisy of the Reagan Administration. Last December 3, after Admiral Poindexter had been removed as head of the National Security Council for his role in Irangate, the President named Sears executive Frank Carlucci to replace him. Called a "career bureaucrat" and an "exemplary public servant" by *Time*, Carlucci was pushed by the administration as the man who would "clean up" the NSC. He was, it was said, the perfect man for the job, a man with a distaste for covert action. Yet, a review of Carlucci's record reveals he is of the same flock of hawks who brought us Irangate in the first place. His association with the Singlaub-Secord gang is not only one of ideological affinity, but of personal friendship. A look at his record:

1960-1962: Carlucci serves as a U.S. political officer in the Congo. Fifteen years later a Congressional investigation reveals Carlucci as participating in the CIA plot that ended with the murder of Prime Minister Patrice Lumumba.

1964: Declared "persona non grata" in his role as consular official by the government of Zanzibar, which accused him of plotting a coup.

1964 to 1965: Carlucci serves as intermediary between the U.S. and the new military dictatorship in Brazil.

1973: Carlucci helps coordinate CIA support for the right-wing conspirators who overthrow the Chilean government.

1975 to 1978: As U.S. Ambassador to Portugal, he helps run a destabilization campaign against leftist government.

1978 to 1981: Carlucci is named Deputy Director of the CIA. He directs a campaign against the government of South Yemen that is aborted and costs the lives of 12 U.S. agents.

1981: Named deputy secretary of Defense by President Ronald Reagan.

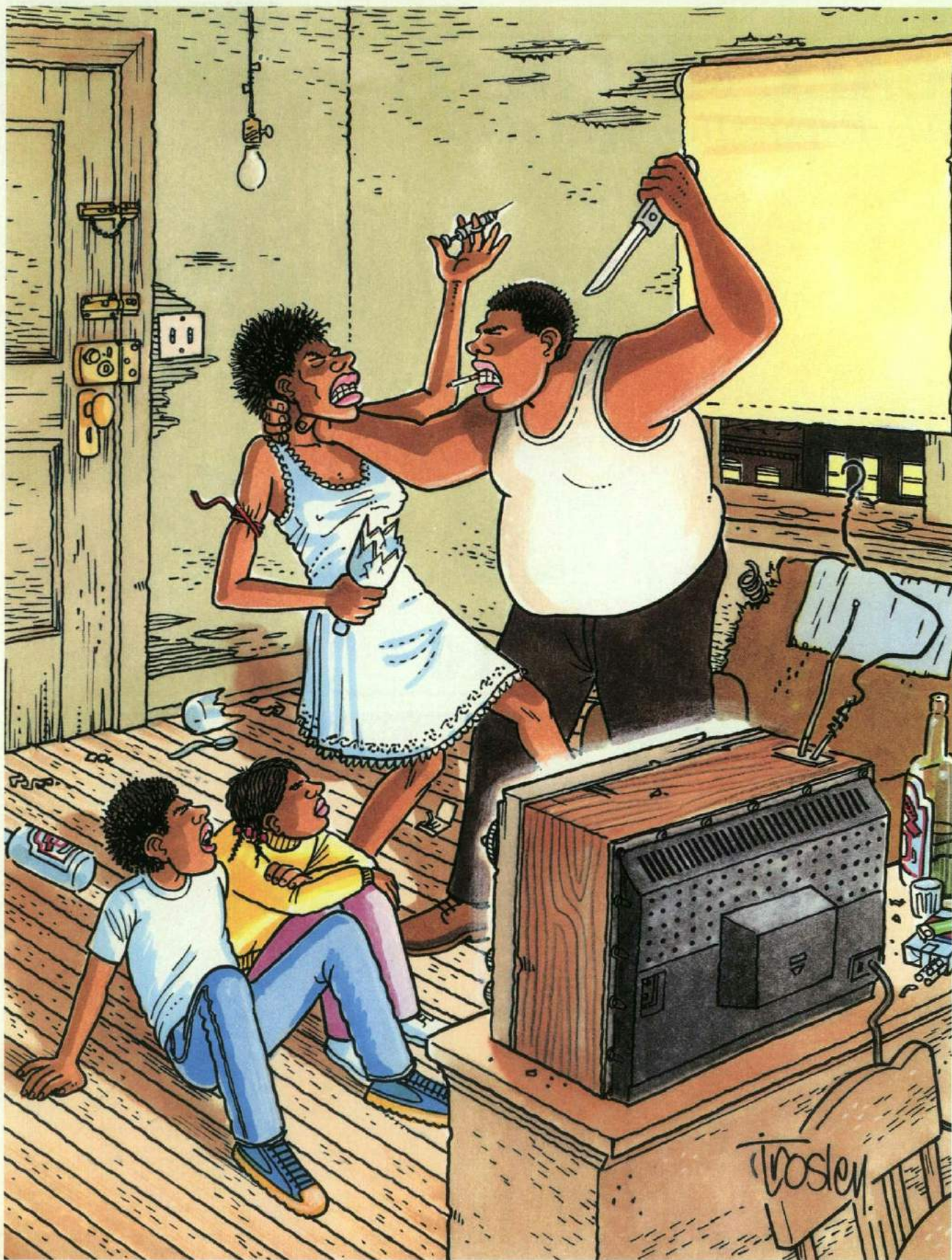
1982: Carlucci becomes the defender of General Secord, until recently the major arms mover to the contras. In that year Secord was suspended from his post in the Defense Department after he refused to take a lie-detector test in the investigation of his business partner's, Edwin Wilson, illegal arms sales abroad. Carlucci reinstated Secord to his post, though the latter refused to cooperate fully with the investigation.

With Carlucci heading up the NSL, how sure can we be that another Irangate isn't already in the making? ☹



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"They sure haven't absorbed much from 'The Cosby Show,' have they?"



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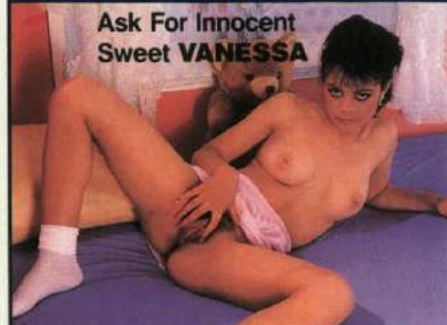
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**✓ Eat My Cunt!**  
Beautiful Blonde Bee spreads open so Tony Montana can eat her pink, wet pussy! (30 min.)



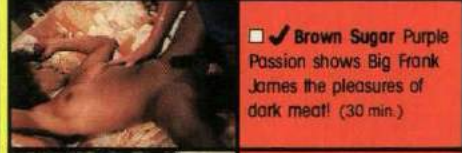
**✓ Girls Who Crave Big Cocks**  
Big Titted Buffy Davis enjoys every inch of Frank James' 10" love stick; A splattering climax! (30 min.)



**✓ Asses Up!**  
Tantalizing Tanya Foxx spreads her cheeks open, so Scott Fox can cram his cock deep in her ass! (30 min.)



**✓ Girls & Their Toys**  
Lois Ayres stuffs love beads up Tish Ambrose's tight ass only to be pulled out one by one! (30 min.)



**✓ Brown Sugar Purple**  
Passion shows Big Frank James the pleasures of dark meat! (30 min.)



**✓ Anal Threesome Kari**  
Foxx & Lisa D. take Troy Tanier up the Hershey Highway to an explosive climax! (30 min.)



**✓ Cum Coated Lips**  
Tanya Foxx & Buffy Davis lap up all of Frank James' cum till it ends up all over their faces! (30 min.)



**✓ Dripping Snatch**  
Ebony Ayes' pussy is full of Love Juice, as Ray Victor helps it flow! (30 min.)



**✓ No Holes Barred**  
Brittany Stryker takes on Scott Irish & Billy Dee for the for the hottest D.P. ever! (30 min.)



**✓ Cock Crammed Sex**  
crazy Viper gets it in the mouth & cunt by Scott & James! (30 min.)



**✓ Hand Jobs Cum flies**  
as Gail Force & Tanya Foxx beat-off Jerimi Hepner's huge cock! (30 min.)



**✓ Black Balled Creamy**  
white Laurie Lovell gets plowed by Imperial Sugar's Big Black Stick! (30 min.)



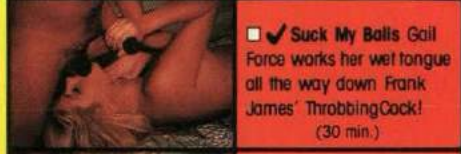
**✓ Lezbo Lovers Nikki**  
Dee & Tanya Foxx bring each other to a shattering (wet & wild) climax! (30 min.)



**✓ Cum On My Tits!**  
Buffy Davis gets Frank James off so she can rub his jism all over her huge, swaying tits! (30 min.)



**✓ Double Sucking**  
Blonde Penny Morgan sucks off Billy Dee & Scott Irish—all over her sweet lips! (30 min.)



**✓ Suck My Balls Gail**  
Force works her wet tongue all the way down Frank James' Throbbing Cock! (30 min.)



**✓ Double Pussy**  
Penetration An Incredible Scene! Amber Lynn takes Scott & Frank up her snatch at the same time! (30 min.)



**✓ Oiled For Orgasm**  
Blondie Bee & Nikki Dee oil down so they can take Tony into every hole! (30 min.)

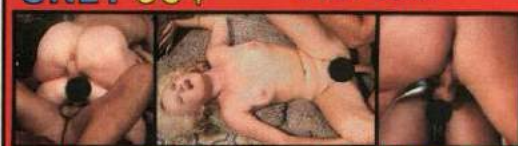


**✓ Black On Black**  
There's nothing hotter than Big Boobed Ebony Ayes taking Ray Victor's Huge Cock! (30 min.)



**✓ Deep Inside Barbara**  
Dare Superstar Barbara Dare does the nasties things with Frank James & much, much more! (30 min.)

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## FUCK FLICKS IN FLUX (continued from page 38)

*"Guys don't give a shit. They whip it out, and you see elbows and shoulders going up and down."*

to the customer than shot-on-video releases."

Friedman doesn't expect the theater force to dwindle to the 60 or 70 nationwide in 1954. He philosophizes, "Every home in the world has a kitchen, but restaurants never went out of business. There are always going to be a couple hundred of us scattered across the U.S."

Whatever number remains will face a limited selection process.

"I had 120 pictures a year to choose from in 1983 and only needed 52 of them; so I sure had some good choices to make," Friedman recalls. "We're using some of the 'ordinary' films from two or three years ago as second features. Pictures like *Misty Beethoven*, *Deep Throat*, *Behind the Green Door*, *Insatiable*—these will have an audience forever. It's like Disney. Every five years Mr. Disney has a new audience for *Snow White*. So you can bring back one of the classics four or five times a year. But you still need new films."

Friedman doesn't see his theatrical audience as having changed much over the years, aside from the departure of mixed-sex couples. Friedman defines his typical

attendee as a Caucasian male over 40 years of age, but there is also a large portion of Orientals, Hispanics and blacks, depending upon the particular theater's neighborhood. In college towns or near military bases there is a cross-section of younger kids.

Stud on the beat Josh Alan Friedman presents an earthier view of what's happened to the smut-loving Times Square theatergoer. "The audience now is almost all men," reports Josh, scraping slime off the soles of his shoes. "You do see couples coming in—a couple of what, I don't know. They don't wear raincoats anymore. I mean, they openly masturbate. It seems like some very crude male-bonding type of thing. Only in the past two years guys just don't give a shit who's watching. They just whip it right out, and you see elbows and shoulders going up and down. You'd be crazy to take a girl."

### STRONG ARM OF THE LAW

Another force is effecting change in the porn industry. Although it has little to do directly with the quality of the product, it certainly affects the variety:

Makers of adult films and videos face heated government persecution.

Last year's brouhaha caused by the Meese Commission hearings and its *Report on Pornography*, and a recently enacted California law that prosecutors hope will make it easier to get obscenity convictions, have been instrumental in causing the recent trend away from raunchy, wall-to-wall sex tapes to the softer, couples-oriented titles that are intended to be more "socially redeeming"—if blandness is a primary criterion. To be on the safe side, some smut moguls have taken the precaution of distancing themselves from their productions by never appearing on a set, or they buy videos from freelancers, hoping this Reagan-like "noninvolvement" will aid them in avoiding prosecution. However, overzealous vice cops from the Los Angeles and Ventura county sheriff departments recently busted the makers of a film that was two years old, booking them on pandering charges.

"If this works, if it gets through all the appeals," a vice officer said, "anyone who puts their name on the credits of a pornographic movie is liable for arrest."

So far there has been only one conviction, and porn heavies react with typical aplomb when queried on the reputed law-enforcement threat. The Essex honcho simply states, "We don't shoot in L.A. County. That's very foolish. L.A. doesn't want it done, and they're cracking down on it. We don't want to break the law."

"Time magazine called us the other day and asked if the Meese thing had hurt us or helped us. All it does is help. When they sell the idea that Americans should not have the right to decide what they should be able to watch, there is an increased interest. We notice a tremendous increase in sales."

"A lot of people who are first-timers," tosses in Pussycat's David Friedman as a closing comment, "just want to see what the shouting is all about."

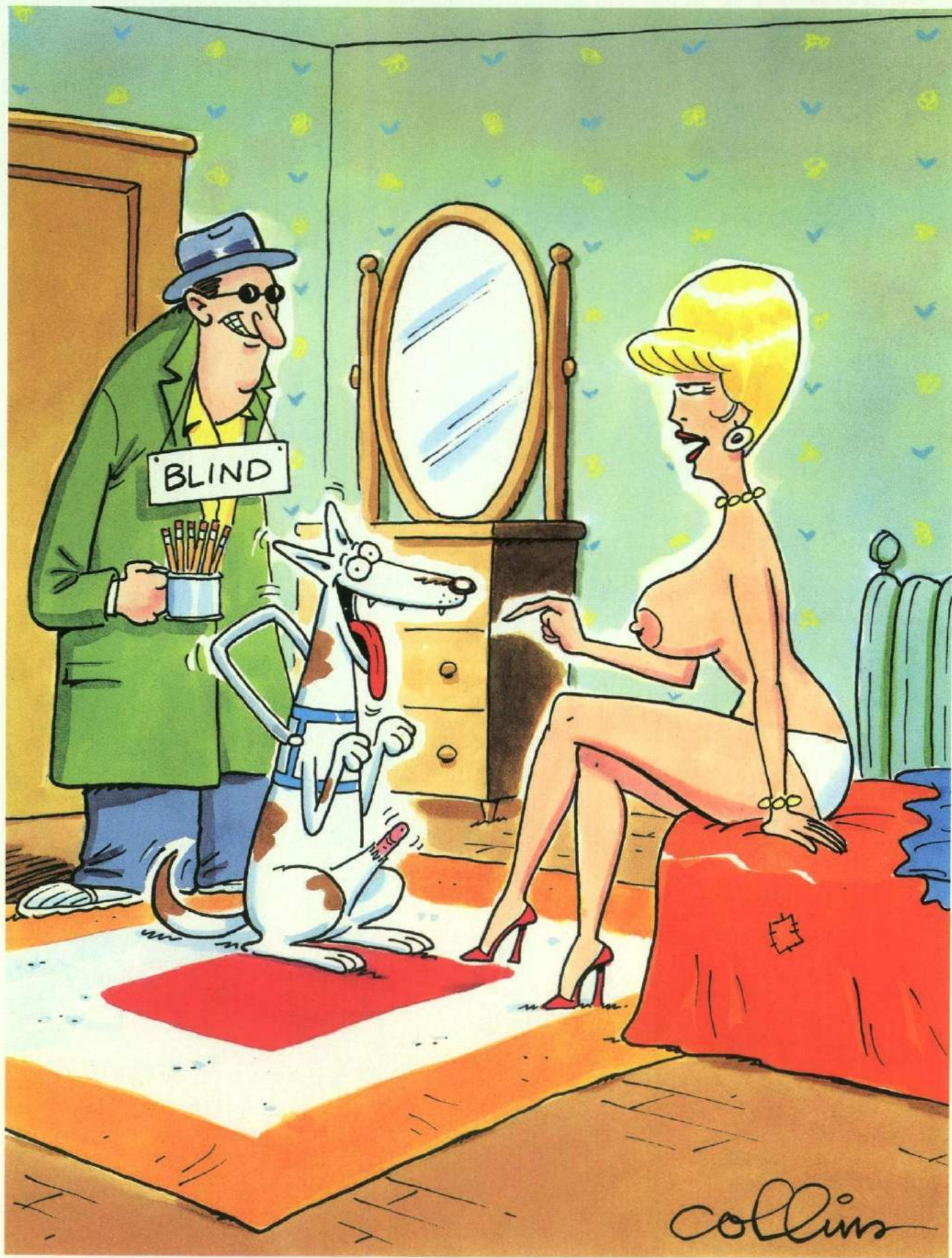
The Mitchell Brothers spokesman's version of the legislative situation is a little less sugarcoated. "The legal climate affects us by contracting the market. People are afraid to carry the cassettes in the South; the East has gone to a soft market. Stores close all the time. It reduces the number of outlets you have."

"But we can edit into soft-core. We've always had to deal with censors and regional questions of taste. Now it's people who are our competitors that are ruining the business."

You can judge for yourself if the quantity is killing the quality, but at least now you know the reasons for what you're seeing on your home screen, and might not see for some time on the silver screen of the blue cinema. 🍌







"Let me get this straight—you want me to fuck the dog while you listen?"



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103A 103B 103C

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259G 259H 259K 259Y

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209A

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234A

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264C 264D **\$6.00 EA.**

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272D

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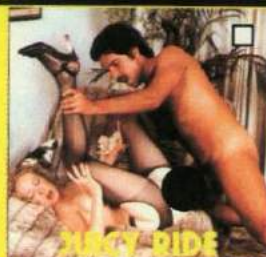
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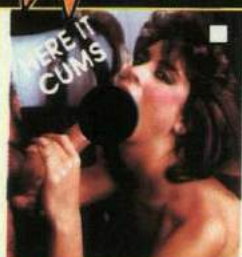
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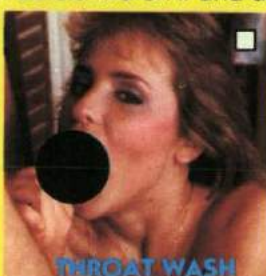
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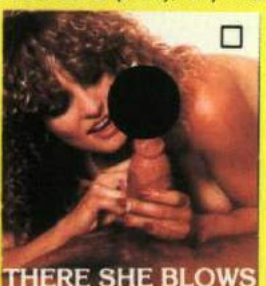
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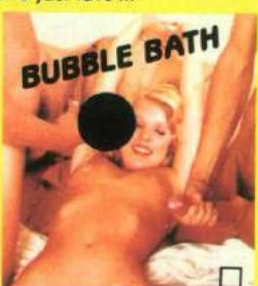
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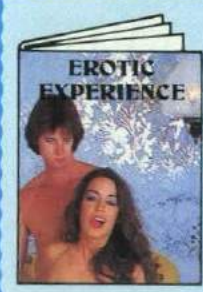


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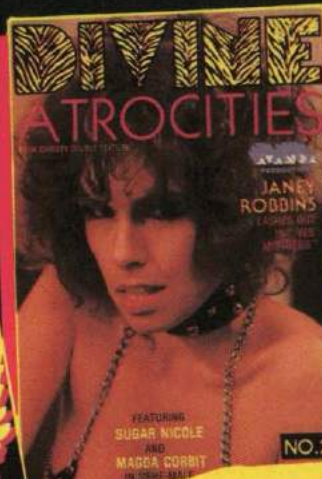
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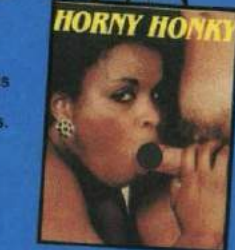
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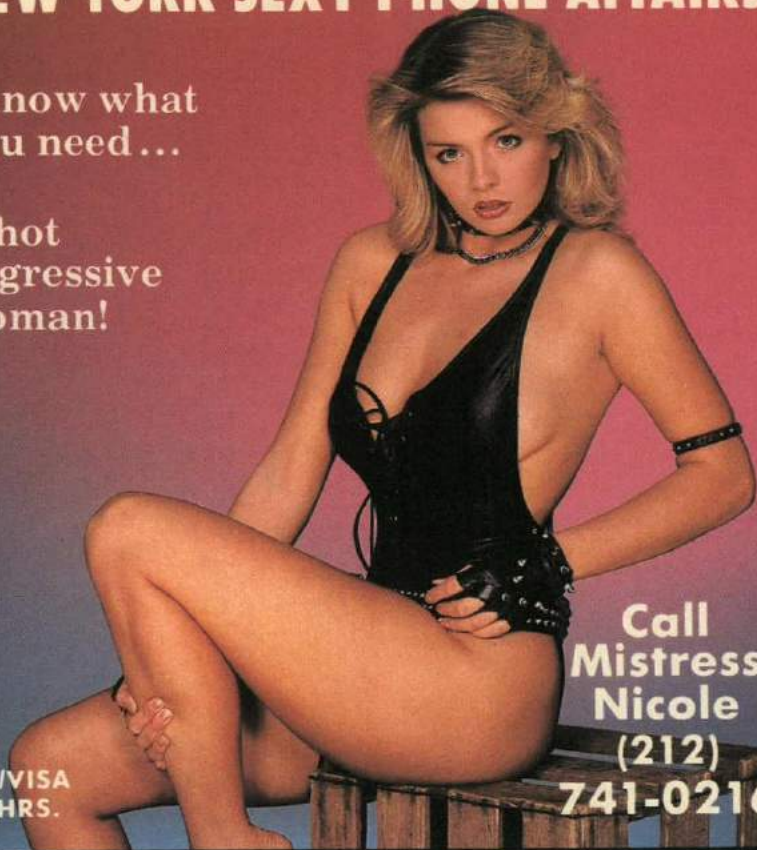
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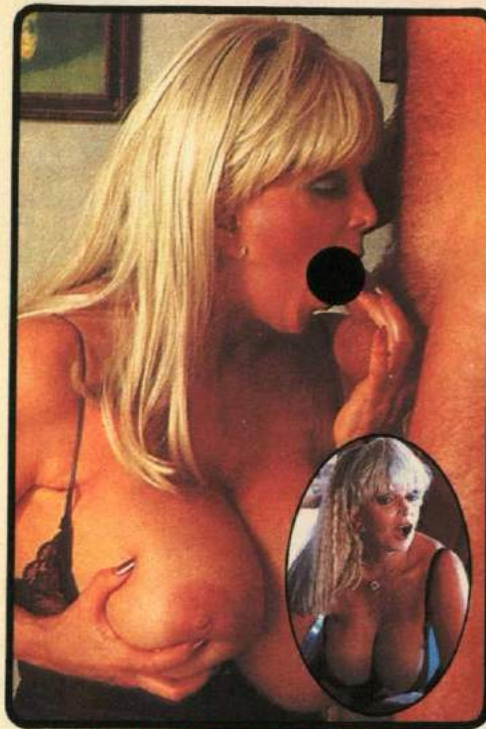
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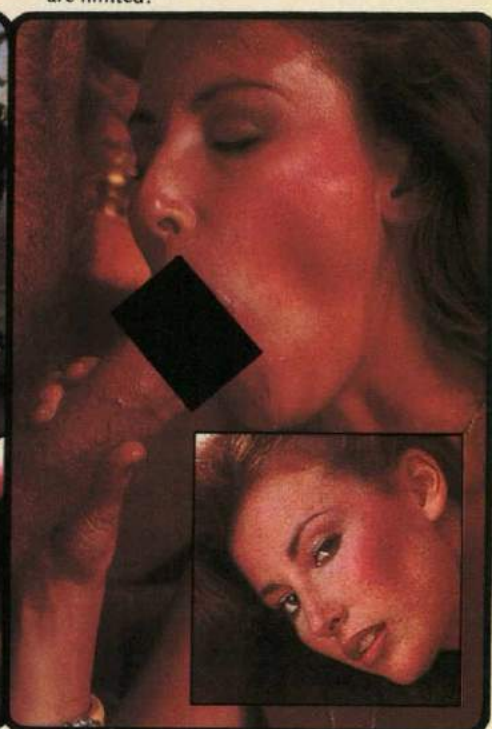
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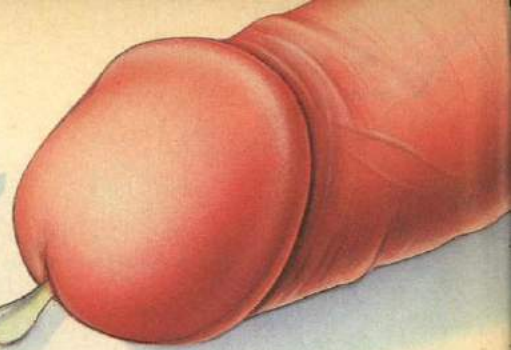
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## NEXT MONTH IN HUSTLER

September '87 issue on sale July 21, 1987



### DAMSELS IN UNDRESS

Better turn down the thermostats next month because these girls are *hot*. First, we find a foxy Frenchwoman munching mangoes in Mexico—one look at her, and you'll want to sink your teeth into something juicy as well. Our centerfold is stunning porn superstarlet Barbara Dare, who not only lets it all hang out on the beach for this sizzling photo-spread, but also reveals many more intimate secrets in an exclusive interview with HUSTLER's Doug Oliver. Then, get ready for a look at an X-rated rock video like none you've ever seen, as some sexy singers show what being addicted to love is all about. Finally, a pair of female sex offenders make a daring jailbreak, only to revert quickly to their wanton ways.

### GAMBLING FEVER

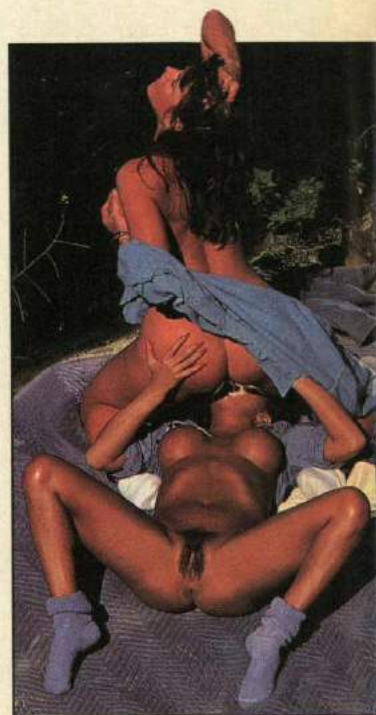
If you've ever dreamed of what it would be like to walk away from a Las Vegas casino as a high-rolling winner, then you can't afford to miss Robert McGarvey's "Casino Do's and Don'ts." McGarvey provides easy-to-follow steps, the basic strategies of popular casino games, along with table etiquette and, perhaps most importantly, the psychology of winning. It's worthwhile anteing up the cover price to find out how to stack the deck in your favor for a change.

### SEX, DEATH, ETC.

The young psychology student was thrilled at first by the opportunity to study a unique case up close. But that was before he grasped the true, terrifying significance of the Hopi "Snake Festival" he is required to attend. Before the night is through, he will have witnessed his own primal urges acted out in "The Hopi Incident," bizarre, disturbing fiction by Bruce Evans.

### AND LOTS MORE FUN . . .

Amateur exhibitionists light up the pages of *Beaver Hunt*; *Bits & Pieces* and *HUSTLER Humor* are as wild, raunchy and hilarious as ever; the new look in X-rated reviews continues in *HUSTLER Erotic Entertainment*; and if all that's not enough, there are plenty of *Hot Letters* to fire your imagination further. We can hardly wait—how about you?





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